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THREEPENCE

Stamped Edition, 4d.

ROYAL INSTITUTION OF GREAT

BRITAIN. Albemarle-street, W. November, 1864.
Professor FRANKLAND, F.R.S., will DELIVER, during the Christmas Vacation, a Course of SIX LECTURES on the CHEMISTRY of a SOAL, adapted to a Juvenile Audience. They will commence on Tuesday, the 27th, at 3 o'clock, and be continued on Thursday, Dec. 29, Saturday, Dec. 31, 1864; Tuesday, Jan. 3, Thursday, Jan. 5, Saturday, Jan. 7, 1865.
Non-Scholarships to the Royal Institution are admitted to this Course on the payment of One Guinea each, and children under 16 years of age, Half-Guinea. A Syllabus may be obtained at the Royal Institution. Subscribers to all the Courses of Lectures delivered in the Session pay Two Guineas.
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SYLLABUS of a Course of Four Lessons on the ART OF READING ALOUD, with special Reference to Schools and Families, by the Rev. ALBEX J. D. DORSEY, B.D., English Lecturer at Corpus Christi College, Cambridge, and Lecturer in Public Reading at King's College, London.
I.—Monday, the 12th of December, from 12 to 1 P.M.
Introductory—Use and Abuse of Elocution.—Faults of Common Occurrence in School Reading.
II.—Tuesday, the 13th of December.
Formation and Management of the Voice.—Attitude, Breath, Pitch, Time—Nature of Inflection.
III.—Monday, the 19th of December.
Articulation.—Cause and Consequences of Indistinctness.—Miscellaneous Style of most Schools—Method of Cure.
IV.—Tuesday, the 20th of December.
Pronunciation.—Birmingham Errors in Letters, Accent, and Tone.
Tickets may be had at the Office.

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In the short but graceful preface which Lord Derby has prefixed to the volumes before us, he records his conviction, as confirmed by experience, that "if justice is ever to be done to the easy flow and majestic simplicity of the grand old poet, it can be only in the heroic blank verse." After what we have said, we do not care to discuss the abstract truth of this statement. It is only as an expression of Lord Derby's conviction of the superior practicability of the metre in his own hands, to that of other metres which he might have selected, that it appears to us to raise a really relevant issue. And here, we regret to say, we find ourselves

differing from him. Acknowledging that there is much that is excellent in his work, we do not think that he has succeeded in it, as a whole, in proportion to his eminent abilities: and we are disposed to attribute much of his inadequate success to an injudicious choice of metre. He has brought to his task grace, spirit, an ear for the more obvious cadences of poetry, a command over its more ordinary expressions: he has passed over metres in which these qualities would have enabled him to produce many Homeric effects, and selected one in which, from the nature of the case, they can produce but few.

The advantages of blank verse as a vehicle for rendering Homer are, we think, chiefly two, and those of a somewhat opposite character. It is, if we may use the expression, the most *undress* of all metres—that which imposes least restraint on a translator's choice of language or rhythm. It is therefore peculiarly adapted for conveying a notion, not only of the general purport of the original, but of its details, its very words, and the entire cast of its language. But it is precisely this, all restraints of metre apart, which constitutes the Homeric translator's difficulty. He may think himself at liberty to say what he pleases, and yet may utterly despair of producing a fac-simile of Homer's words and Homer's manner, till he becomes "tired of this uncharted freedom," and glad to take refuge in a more stringent metre, which may, to some extent, dictate to him what his language is to be. As a matter of fact, we do not know any blank verse translator who has really succeeded in bringing out the literary characteristics, so to call them, of the Greek in any eminent degree. The second advantage which English blank verse enjoys is its own magnificent capability as an instrument of grand, varied, and complex music. The music may not be like Homer's: but the real danger to a translator is not so much that he should produce the wrong music as that he should produce no music at all; and if we had a Miltonic Homer, what we should find in it would be far more than sufficient to compensate for what we should not find. It is here that Cowper has attained such marked success. His movement may be, as Mr. Arnold complains, too slow for Homer; his language, though intended to be simple, may be too artificial and Latinized; but Prof. Wilson did him no more than justice in maintaining in opposition to his detractors that "few feel, and fewer know, what is the power of blank verse, and of blank verse Cowper was a great master." But if heroic blank verse is the grandest, as probably it is, of English metres, it is by far the most difficult. To write it in a fashion is the easiest of all tasks, to write it as it should be written, the hardest. Rhyme is an attraction in itself, and by its mere "whiff and wind" often suggests rhythm and expression; but blank verse has no attraction beyond what its writer can give it, and suggests little or nothing. Between the times of Milton and Cowper it was almost a lost art, though many poems were written in it by eminent authors. In the present day it may be rather better understood; but very few can write it so as to carry their readers with them. Johnson's words remain true: "He that thinks himself capable of astonishing may write blank verse; but those who hope only to please must condescend to rhyme."

Tried by these tests, Lord Derby's choice of metre must be pronounced unfortunate. He makes scarcely any attempt to copy the peculiar cast of the Homeric language; he is not (and it is no disparagement to him that he is

not) one of the few great masters of English blank verse rhythm. His language, though generally simple, is essentially modern. There is nothing to remind the reader that he is perusing a translation of a poem so old that its date is lost in antiquity. So timid is the noble translator's taste, that in rendering the oldest record of Greek mythology, he insists on calling the Greek gods by their Roman names. He is in general free from Cowper's habit of using Latinized words; we observe, however, that though he does not talk of "the culinary art" or of "tepid tears," he speaks of *Asteropæus*, one of the Trojan heroes, as "ambidexter," where his predecessor is content to say "alike a practised warrior with both hands," and calls Pollux "unmatched in pugilistic skill." On the other hand, if he has not Cowper's polysyllables, he has not what they in their degree contribute to produce, Cowper's rhythmical felicity. In choosing such words for a translation of Homer, Cowper may have been misled by the taste of his time and by his own enthusiasm for Milton; but his sense of rhythm did not deceive him, and even those terms which seem most prosaic will often be found to satisfy the ear as other words, used in the same connexion, would not have done. Lord Derby's is the blank verse that ought to be rhyme; it may be more convenient than rhyme to the translator; but to the reader it gives no pleasure which rhyme might not have given, while it necessarily foregoes much that only rhyme can give.

His Lordship's version of the exordium of the poem will, to some extent, exemplify what we have been saying:—

Of Peleus' son, Achilles, sing, O Muse,
The vengeance, deep and deadly; whence to Greece
Unnumber'd ills arose; which many a soul
Of mighty warriors to the viewless shades
Untimely sent; they on the battle plain
Unburied lay, a prey to raving dogs,
And carrion birds; but so had Jove decreed,
From that sad day when first in worldly war,
The mighty Agamemnon, King of men,
Confronted stood by Peleus' godlike son.

Lord Derby has here taken an unusually wide compass, even as compared with other translators, both Pope and Cowper being satisfied with eight lines for the seven of the Greek. It is difficult to see what he has gained by this diffusion. The emphatic word which stands in the forefront of the poem, *μῆνιν*, he has deferred till the second line, following the injudicious precedent of Cowper's original version. His predecessors have generally agreed to call it "wrath," so that "the wrath of Achilles" is a conventional phrase in literature; nor do we see why he should have turned it into "vengeance." "Deep and deadly" is rather a dilution of the one strong word *οἰλομένην*; the epithet, or epithets, however, are rightly separated from their substantive. "Viewless shades" is a distinctly modern expression, though etymologically "viewless" may represent *ἀϊδης*. "From that sad day" is conventional and un-Homeric. Cowper wrote "from that dread hour," which was better, but not good; Homer merely says, "from the time that," or "since when"; and in so simple a passage it is a mistake to improve upon him. These specks might be forgotten in the glitter of a rhymed version: in the paleness of blank verse they are seen conspicuously. So again, "wordy war" is like Pope, and unlike Homer. The two following lines are at a disadvantage as compared not only with Cowper's final version, but with that of one or two of the rhyming translators. Homer brings before us the two competitors in a single line; Cowper does the same in his—

Achilles and Atreides, king of men;

and so does Tickell, following Chapman, and

availing himself of the rhymer's privilege of an alexandrine, in his—

Atreides king of men and Peleus' godlike son.

Of Cowper's superiority in general rhythmical effect the following is an instance. It is taken from Agamemnon's speech to the troops in the Second Book:—

COWPER.

Go, take refreshment now, that we may march
Forth to our enemies. Let each whet well
His spear, brace well his shield, well feed his brisk
High-mettled horses, well survey and search
His chariot on all sides, that no defect
Disgrace his bright habiliments of war.
So will we give the day from morn to eve
To dreadful battle. Pause there shall be none
Till night divide us. Every buckler's thong
Shall sweat on the toiled bosom, every hand
That shakes the spear shall ache, and every steed
Shall smoke that whirls the chariot o'er the plain.
Woe then to whom I shall discover here
Loitering among the tents! None such with ease
Shall 'scape due punishment. The vulture's maw
Shall have his carcase, and the dogs his bones.

LORD DERBY.

But now to breakfast, ere we wage the fight.
Each sharpen well his spear, his shield prepare,
Each look his chariot o'er, that through the day
We may unwearied stem the tide of war;
For respite none, how short so'er, shall be
Till night shall bid the storm of battle cease.
With sweat shall reek upon each warrior's breast
The leathern belt beneath the cov'ring shield;
And hands shall ache that wield the pond'rous spear:
With sweat shall reek the fiery steeds that draw
Each warrior's car; but whomso'er I find
Loitering beside the beaked ships, for him
'Twere hard to 'scape the vultures and the dogs.

Lord Derby thinks that no other metre than blank verse can do full justice to the spirit and freedom of the various speeches in which the old warriors give utterance without disguise or restraint to all their strong and varied emotions. To us, on the contrary, it appears that the insufficiency of blank verse in any hands but those of the greatest poets is nowhere more apparent than in the level passages of Homer's speeches. Take the following specimen from Nestor's speech in the Ninth Book:—

Tyrides, eminent thou art in war;
And in the council thy compeers in age
Must yield to thee; thy present words
Can censure, or gainsay; and yet the end
Thou hast not reach'd, and object of debate.
But thou art young, and for thine age might'st be
My latest born; yet dost thou to the Kings
Sage counsel give, and well in season speak.
But now will I, that am thine elder far,
Go fully through the whole; and none my words
May disregard, not ev'n Atreides' self.
Religious, social, and domestic ties
Alike he violates, who willingly
Would court the horrors of internal strife.
But yield we now to th' influence of night;
Prepare the meal; and let the sev'ral guards
Be posted by the ditch, without the wall.

Who can doubt that Lord Derby might have translated these words of Nestor's much better either in prose or in rhyme? In prose, the triviality would have disappeared, because attention would not have been called to it: the reader would have passed rapidly over most of the old chief's lecture to his junior, and any rhetorical expression which relieved the general level of the diction would have been received with gratitude. In rhyme, the symmetry and correspondence of sounds would have given pleasure; and the slight additions to the original which it would have necessitated might have been used by a judicious artist to impart that mellowing effect, without which the passage cannot be said to be transfused into English poetry. In a blank verse rendering we have the fireplace without the fire: we look for the spirit of poetry and do not find it. Cowper is better than Lord Derby; but even he fails to draw much music from his instrument.

The three lines which we have put in Italics are a signal instance of Lord Derby's besetting fault,—a tendency to modern conventionality. It is strange indeed that he should have allowed himself to fall so completely into the style of a

leading article in rendering lines so vigorous and so well-known as Homer's couplet:—

ἀφρόνως, ἀθίμωτος, ἀνέσιός ἐστιν ἱκίνοιο
ὅς πολεμὸν ἔσται ἐπιδιόμιον, ὀκρύνειντος.

But the vice is one which follows him continually, though generally in a less obtrusive form. Homer makes Thersites say,

ἀλλὰ μάχ' οὐκ Ἀχιλῆϊ χάλος φρεσίν, ἀλλὰ
μεθίμωον,

which is as nearly as possible Shakspeare's "But I am pigeon-livered, and lack gall to make oppression bitter." Cowper renders it, with his eye on Shakspeare,

But as for him,
He sleeps: Achilles is an easy man,
And gall hath none within him.

Lord Derby on the contrary preserves parliamentary propriety:—

Achilles, sure,
Is not intemperate, but mild of mood.

The same fault runs through his version of the contention in the First Book, though on one occasion he is plain-spoken and really Homeric, making Achilles address Agamemnon, "Thou sot, with eye of dog and heart of deer!" In the Twenty-first Book he makes the gods and goddesses assail each other in sufficiently unmeasured terms; we should have thought, however, that, having reconciled himself to "saucy jade" and "saucy minx," he might have attempted something nearer to the Greek. Κυνάμια, we think, should be rendered literally, with Chapman, "dog-fly," which might perhaps be exchanged for "flesh-fly" where it is applied to Aphrodite. Κύν ἀδελφίς presents a more delicate and difficult question. We do not venture to solve it; we will only hint that it might be possible by some dextrous use of language to intimate to the goddess of the chase that she is like one of her own hounds.

It must not be supposed, however, that Lord Derby's version has no felicities of language. We have noticed several, and they are of such a character as to make us regret that he should not have attempted them more frequently, instead of trusting to his great command of more ordinary phraseology. "Stag-eyed" seems to us a happy rendering of βοῶπις, giving the notion of resemblance to an animal, yet without any loss of dignity. "Dear Lord" is just the manner in which Andromache might be expected to address Hector; yet we are not aware that any previous translator has hit upon it. "Knee me no knees, vile hound!" may be called a perfect copy of Achilles' words to his dying enemy, μή με, κύον, γούνων γονάζω. And there is spirit in the version of Helen's retort upon her temptress, bidding her company with Paris herself:—

Go then thyself! thy godship abdicate!
Renounce Olympus! lavish here on him
Thy pity and thy care! he may perchance
Make thee his wife—at least his paramour.

There is one part of his work at which Lord Derby seems to us to have laboured *con amore*, and that is the similes. He has disappointed us in his reading of several of the stock passages of the poem; but, in one of them, the night piece at the end of the eighth book, we think him certainly successful, though it is one where other blank verse translators have also obtained success. We give the noble passage:

Thus Hector spoke; the Trojans shouted loud;
Then from the yoke the sweating steeds they loos'd,
And tether'd each beside their sev'ral cars:
Next from the city speedily they brought
Oxen and sheep; the luscious wine procur'd;
Brought bread from out their houses, and good store
Of fuel gather'd; waited from the plain.
The winds to Heav'n the sav'ry odours bore.
Full of proud hopes, upon the pass of war,
All night they camp'd; and frequent blaz'd their fires.
As when in heaven around the glitt'ring moon
The stars shine bright amid the breathless air;
And ev'ry crag and ev'ry jutting peak
Stands boldly forth, and ev'ry forest glade;
Ev'n to the gates of heav'n is open'd wide

The boundless sky; shines each particular star
Distinct; joy fills the gazing shepherd's heart.
So bright, so thickly scatter'd o'er the plain,
Before the walls of Troy, between the ships
And Xanthus' stream, the Trojan watchfires blaz'd.
A thousand fires burnt brightly; and round each
Sat fifty warriors in the ruddy glare;
With store of provender before them laid,
Barley and rye, the tether'd horses stood
Beside the cars, and waited for the morn.

Perhaps "the gates of heaven" suggest a notion, not quite consistent with that of the starry sky; and "shines each particular star distinct" is not the same as πάντα ἔτι τ' αἰθέρα ἄσπρα, but it is good in itself. Many readers will compare this rendering with Mr. Tennyson's, which we reproduce:—

So Hector said, and sea-like roar'd his host;
Then loosed their sweating horses from the yoke,
And each beside his chariot bound his own;
And oxen from the city, and goodly sheep
In haste they drove, and honey-hearted wine
And bread from out the houses brought, and heap'd
Their firewood, and the winds from off the plain
Roll'd the rich vapour far into the heaven.
And these all night upon the bridge of war
Sat gloriing; many a fire before them blaz'd:
As when in heaven the stars about the moon
Look beautiful, when all the winds are laid,
And every height comes out, and jutting peak
And valley, and the immeasurable heavens
Break open to their highest, and all the stars
Shine, and the Shepherd gladiens in his heart:
So many a fire between the ships and stream
Of Xanthus blaz'd before the towers of Troy.
A thousand on the plain; and close by each
Sat fifty in the blaze of burning fire;
And champing golden grain, the horses stood
Hard by their chariots, waiting for the dawn.

The following passage from the second book contains several of these similes. We have not met with any other continuous portion of Lord Derby's work which has given us more pleasure. It seems to us equal, though not superior, to Cowper.—

As when a wasting fire, on mountain tops
Seizes the blazing woods, afar is seen
The glaring light; so, as they mov'd, to Heav'n
Flash'd the bright glitter of their burnish'd arms.
As when a num'rous flock of birds, or geese,
Or cranes, or long-neck'd swans, on Asian mead,
Beside Cäyster's stream, now here, now there,
Disporting, ply their wings; then settle down
With clam'rous noise, that all the mead resounds;
So to Scamander's plain, from tents and ships,
Pour'd forth the countless tribes; the firm earth groan'd
Beneath the tramp of steeds and arm'd men.
Upon Scamander's flow'ry mead they stood,
Unnumber'd as the vernal leaves and flow'rs:
Or as the multitudinous swarms of flies,
That round the cattle-sheds in spring-tide pour,
While the warm milk is frothing in the pail;
So numberless upon the plain, array'd
For Troy's destruction, stood the long-hair'd Greeks.
And as experienced goat-herds, when their flocks
Are mingled in the pasture, portion out
Their sev'ral charges, so the chiefs array'd
Their squadrons for the fight; while in the midst
The mighty monarch Agamemnon mov'd:
His eye, and lofty brow, the counterpart
Of Jove, the Lord of thunder; in his girth
Another Mars, with Neptune's ample chest.
As 'mid the thronging heifers in a herd
Stands, proudly eminent, the lordly bull;
So, by Jove's will, stood eminent that day,
'Mid many heroes, Atreus' godlike son.

To compliment Lord Derby on his having chosen to descend into the literary arena would be an impertinence. Yet we may be allowed to admire his courage in venturing, like Glaucus, on his first prominent appearance in the field, to challenge the bravest warrior there, even while we think it would be well if he could be induced, like Glaucus, to exchange his golden armour for a more serviceable, if a meaner, panoply.

New Echoes; and Other Poems. By Eliza Cook. (Routledge & Co.)

IN poetry—as indeed in all the Arts—a large variety of kind and rank is admissible. Nature herself is scarcely more liberal than Art in this respect. In the former, from the star to the snowdrop, from the ocean to the rill, from forest trees to ferns and grasses, no example of beauty presents itself without the same relative perfection or without the same fitness for its place in the general system. And, as all that we find in Nature is, of necessity, genuine; so in Art,

which works harmoniously with Nature, genuineness is the one indispensable condition of acceptance. When we recall for a moment that "genuine," "genial," and "genius" all spring from the same root, implying creativeness, the last of these words stands out to us in its true light. We see that it not only implies life, but truth and beneficence; and we understand why a man whose healthy sympathy develops our own comes at length to be called genial and genuine. There is nothing in him morbid or obstructive; by the fullness of his own life he becomes a revealer of life in others.

It is in right of this quality of sympathy—of geniality—that the writer of the book before us may claim to be a poet. Insight into human nature, subtle thought, and descriptive power are not qualities to which Miss Eliza Cook makes any sort of claim. She seldom arrests us by a new idea; her pictures, though often pleasing and untrue, show little individuality. Ruralities like the following, for instance, though they have a certain general truth to country life, set before us no spot in particular:

I hear the bird boy's rattle
Chime in with the cawing rook;
I hear the low of the cattle,
And the plash of the rippling brook;
I hear the shepherd singing,
And the bleat of the sportive lamb;
I hear the loud fall swinging,
And the barn-door's creaking slam;
I hear the swallows darting,
Like arrows, in chase of the fly,
And the tawny leveret starting
At play in the copse just by;
I hear the broad flags quiver
Where the wind and tide rush through;
I listen to mill-wheel and river,
But not as I used to do.

It may seem hardly fair to Miss Cook to contrast this description with one of Tennyson's; and if we do so, it is less with a view of comparing two writers than of pointing out the distinction between two modes of painting. The lines just quoted suggest the country; the stanza we are about to give from 'The Miller's Daughter' sets before us a scene in the country:

I loved the brimming wave that swam
Thro' quiet meadows round the mill,
The sleepy pool above the dam,
The pool beneath it never still,
The meal-sacks on the whiten'd floor,
The dark round of the dripping wheel,
The very air about the door,
Made misty with the floating meal.

While, however, we cannot credit Miss Cook with much imagination or with any striking power to copy reality, we cheerfully recognize the generous feeling and the fervent utterance which have heretofore won for her a large audience. Her present book largely displays these qualities, and—though we detect a little of the carelessness of a conscious favourite—has, for the most part, her old rhythmical flow and terse energy. Here are two stanzas, through the music and vigour of which the throb of a brave, kind heart is audible:—

CHARITY.

They who, bearing heavy burdens over Life's most hilly road,
Strive to cheer a weaker brother, bowed beneath another load;
Who, with young ones round about them, where full Plenty never smiled,
Yet can stretch their heart and table to let in an orphan child;
Who, half-fed, feed the breadless, in the travail of distress;
They who, taking from a little, give to those who have still less;
They who, needy, yet can pity when they look on greater need;
These are Charity's disciples—these are Mercy's sons indeed.
* * * * *
They whose lips, with gentle instinct, ever watchfully restrain
Random jest or keen allusion that may give another pain;
They who yield their own fond wishes, even for a stranger's sake,
Well content, by self-resigning, others' happiness to make:
They whose conscience bids them scruple o'er some deed they fain would do,
Asking if the work of Pleasure be a work of Duty too;

They who in broad, honest dealing do as they would be done by;
These are Charity's soft ring-doves, soaring nearest to the sky!
They who bravely scorn to torture aught that has not power to turn;
They who look upon the mute things—seeing much to love and learn;
They who think that holy Mercy is for ALL that live and feel;
These shall grace the angel's record, stamped with the Almighty seal!

The following song has something of the trumpet-note, and will be sure to wake echoes:

HURRAH! FOR OUR RIFLEMEN!

Hurrah for our Riflemen!—Men of the Land!
Who have sprung with a brave-hearted yearning;
Not willing nor eager to kindle War's brand,
But to guard what that brand might set burning.
They have limbs for a march; they have fronts for a blow,
Show them laurels and see how they'll win them;
They have hands for a trigger and eyes for a foe;
That will prove the true Briton is in them.

Then here's to the Grey, and the Green, and the Blue,
Never heed in what colour you find them,
But be sure they'll be dyed a blood-red, through and through,
Ere the chain of a Despot shall bind them.

Let them come from the plough, from the loom, and the forge,
Let their bugles ring louder and louder,
Let the dark city street, and the deep forest gorge,
Prove that Labour makes Valour the prouder.
Let them dwell in sweet Peace, till a moment may come
When the shot of an enemy rattle,
And the spirits that clung the most fondly to home
Will be first to rush forth in the battle.

Then here's to the Grey, and the Green, and the Blue,
Never heed in what colour you find them,
But be sure they'll be dyed a blood-red, through and through,
Ere the chain of a Despot shall bind them.

We are not sure that the book contains any lyrics quite so good as a few household favourites previously given to us by the same hand—'The Old Arm-Chair,' for example. Amongst the best pieces here we may point out the pathetic address, entitled 'The Mother to her Deaf and Dumb Child,'—the arch apostrophe 'To Bran,' a stag-hound of high pedigree,—the lines, 'On seeing some Agricultural Emigrants embark,' which breathe the sweet domesticity of patriotism,—and the song, 'We'll stand to our Guns,' which has not a little of its martial fire.

Memorials of Queen Eleanor, illustrated by Photography: with a Short Account of their History and Present Condition. Edited by J. Abel. (Published for the Proprietor.)

THESE 'Memorials of Queen Eleanor' consist of photographs and text. The photographs are copies of the remaining three Eleanor Crosses, i.e., those of Waltham, Northampton, and Geddington, with a reproduction, from an old print, of the first, and a copy, from a drawing now in the Crowle collection in the British Museum, of the cross which once stood at Charing. The last marked the final stage of the procession which conducted the corpse of Eleanor the Faithful from Lincoln to the royal abbey of St. Peter, at Westminster, where her bones have rested since 1296, and that bitter 10th day of December, which saw Edward the First stand by her grave. Thus, in the most sacred and royal place of this island, they buried her, and there the children of her husband's kingdom have gathered in millions for nearly six centuries, and not one amongst them but has named her with veneration and affection; they might well do so, for she was a peace-offering from the first, having been married at the termination of the war for Guienne between our Henry the Third and her own half-brother, Alphonso the Fifth of Castile. She was the sole child of Ferdinand the Third and Joanna of Ponthieu, and married (August, 1254), when ten years of age, to Prince Edward of England, he being in his fifteenth year.

Eleanor was the ideal of a woman of that time, and, whether the story of her sucking the poisoned wound of her husband be true or not, there can be no doubt that she was the most devoted of wives, the best of women and of queens. The woful letter written by Edward to the Abbot of Cluny, at her death, attests his affection, and moves us to this hour. It is probable that the legend of her sucking the wound is an invention of the romantic affection of a later day than hers, but, if so, it serves to show what was the popular impression concerning the Princess. She was with her husband, at Acre, on that day when an assassin, sent by the Emir of Joppa, on a pretence to treat, got access to the tent of the Prince, and while he was lying, without his armour, on a couch; the Prince threw out his arm to ward off the blow of the murderer, and kicked out with his foot, throwing the fellow down on the floor; the latter, however, rose again, and wounded Edward in the forehead. The wound festered, the Master of the Temple recommended incision, Edward bade him cut, and, meanwhile, ordered Edmund his brother, and John de Vesci to remove the Princess from the tent; this they did, she screaming all the while, and struggling hard; Edmund, with characteristic acerbity, remarked that it was better she should scream than England should mourn. It is certain she nursed her husband, but the more romantic legend does not appear until long after the event.

Her dowry, given by King Henry, was a thousand pounds a year. We cannot agree with Mr. Abel that the young couple were very poorly off at that time; it is certain that Henry treated her with great consideration, ordering a suite of rooms in Guildford Castle to be fitted, for her use, with glass windows, a raised hearth, and a *garde-robe*. Archaeologists smile at mention of the last instance of her royal father-in-law's accommodating humour. Edward had the revenues of Guienne and Chester, as well as something out of Ireland, and the Welsh Marches. We know that he raised money for his Crusade by pawning the revenues of Guienne for seven years; this shows they were worth having. As to the probability that he received little from his territory, that is contrary to all we know about the man; probably no English prince was so unlikely to be trifled with in the matter of taxes and dues as Edward. During the wars of the Barons Eleanor remained on the Continent, but she landed at Dover, with Eleanor of Provence, her mother-in-law, October 29, 1265; the battle of Evesham was fought on the 4th of the previous August. She was magnificently entertained by the Londoners. The Chronicle of the City describes the affair. She went to St. John's, Smithfield, and afterwards to the Savoy, which was her London residence; she inhabited Windsor when out of town. Her children were four sons,—John and Henry, who died in infancy, Alphonso and Edward; and nine daughters,—Joan of Acre, Margaret, Berengara, Alice, Mary—a nun at Ambresbury,—Elizabeth, Beatrice, and Blanche. It is worthy of note that her husband's second wife, Margaret of France, bore him a daughter who was named Eleanor, probably in affectionate remembrance of the Faithful. A characteristic tale is told of the Queen, that, when making a procession to the shrines, she presented an altar-cloth of gold brocade to St. Peter's, at Dunstable, as a thanksgiving for the health of her children,—who, nevertheless, died not long after,—and, being remonstrated with by the women of the place on account of her avowed intention to go with Edward to the Holy Land, she replied, "Nothing should put asunder those

whom God hath joined; the road to Heaven is as short from Syria as from England."

Eleanor remained in the Holy Land during the whole of the crusade. Henry III. died at last, despite the prayers of the monks of Westminster, who in Lent, 1271, says their chronicler, Matthew, "fearing to lose so good a patron, went barefoot, although it was a terribly wet day, to the new Temple Church and celebrated a mass;" as these worthies were returning homewards in the same fashion, they met a messenger who told them that the King was better in consequence of their prayers. He died, nevertheless, November 16th, 1272, and was buried in his beloved Abbey—and in the first grave of King Edward the Confessor—where, two years later, Eleanor, a few yards from his grave, was crowned; her own grave and that of her husband lie at his feet, and but a few yards from the seat of her royalty. There already lay her dead first-born son, and his next brother; and there, somewhat later, Alphonso the Darling, her eldest surviving son, placed, in his father's name, the royal and golden ornaments of Llewellyn of Wales, as gifts to the shrine of the Confessor, and there, ere that year was out, Alphonso himself was laid in death. In all probability it is the tomb of this prince which was lately discovered in the Confessor's Chapel, and overlaid by the monument of Henry the Fifth. The first grave of Henry the Third must not be confounded with the present monument of that prince; there is very little doubt that in the very year of Eleanor's death, Torel, the sculptor, having finished "the figure of a king" for Henry the Third's monument, his bones were taken up from the "old grave" of the Confessor, which was before the high altar, and placed in his own splendid tomb. Torel was then employed on three effigies of the Queen, one for Westminster, one for the monastery at Blackfriars—which contained her heart, the third to be placed over her viscera in Lincoln Cathedral. The last stood near the Burghers' monument, at the east end of the north chancel aisle. The first of these monuments of the Queen remains, in a singularly fortunate state of preservation; the second was taken down in the reign of Edward the Sixth, the monastery having fallen into the hands of Sir Thomas Cawarden. An important part of the Blackfriars monument was an "angel made to hold the heart of the queen." Adam, her goldsmith, received ten marks for this work. The Lincoln monument was destroyed in the seventeenth century.

To resume our memoir of Eleanor. She had been married thirty-five years, and had been queen twenty years when the time came for parting with the husband whom she had followed, by land and sea, from Acre to Carnarvon. She was apparently even then preparing to follow Edward into Scotland. He was at Clipston, in Sherwood, where the parliament was summoned to meet him, probably with a view to money supplies, he being woefully in want of cash, and indebted to his friends the Lombards for enormous sums. It is worth while, in order to get a fair notion of the state of the King's affairs at the time this dreadful trouble of the Queen's decease came upon him, to recall, by the aid of Mr. Hunter's admirable disquisition, a few facts concerning the magnificent indebtedness of Edward the First. Ere going to Palestine, he was an egregious borrower. In the very year of the Queen's death, there was an order issued for the payment of 10,000*l.* to the Riccardi of Luca, in part-payment only of the King's debt to them. In the twenty-sixth year of his reign, he owed to the eleven companies of the Tuscan merchants, 28,000*l.*, or nearly as much as his whole annual

revenue. In four years he borrowed from one company, the Frescobaldi of Florence, 15,800*l.*; in the thirty-fourth year of his reign 10,000*l.* was granted to the same firm, of the King's gift, to compensate them for their losses, occasioned by delay of payment of former sums. These enormous debts were the real difficulty of Edward the Second, who, poor fellow, strove for years to pay them. In six years he did much towards freeing himself; in one year 118,000*l.* was delivered to the keeper of the late king's wardrobe to pay such debts. The Italian creditors were the Frescobaldi, Bellardi, Bardi, &c., companies of money-lenders. By reason of these debts, doubtless, Edward the Second failed to keep his oath to his father, that as soon as that father was dead, his bones should be boiled and carried before the army, in assurance of victory, into Scotland.

Edward, even in 1291, was bent on going to Scotland; the Queen had followed him, and was resting at the house of Robert de Weston, at Hardby, in Nottinghamshire, which is on the Lincolnshire side of the Trent, and but five miles from Lincoln. It was deep in autumn, some time about the second week in November, when those about the Queen found they must send for the King, and the news reached him that the soldier's wife would follow him no more. He came back and was with the Queen from the 20th of that month until the dark and mournful evening of the 28th of the same month set her free from suffering.

Mr. Abel, to our surprise, ignores the well-founded belief of recent writers that the Eleanor Crosses were erected at her own cost, and he adopts the older fancy that they were monuments of Edward's "conjugal affection." The fact that all the accounts and charges for their erection were rendered to Eleanor's executors would seem conclusive on this point even if it stood alone; we have no evidence in favour of the opinion that the works were executed by command of the King. Altogether, with regard to Mr. Abel's text, we regret to find that he takes a sentimental rather than an historical, artistic, critical, or architectural survey of his subject. Had he brought insight to the examination of the "fabric accounts" we might have had a very curious picture of the arts of that age.

Twelve Crosses were erected, one at each place where the body rested; at Lincoln, Grant-ham, Stamford, Geddington, Northampton, Stony Stratford, Woburn, Dunstable, St. Alban's, Waltham, Westcheap, and Charing. These places were chosen, for the most part, on account of the convenience they afforded of neighbouring religious houses where the body might stay and be watched at night. The annalist of Dunstable, as quoted by Mr. Abel, says: "The body passed through our town and rested one night: two precious cloths, to wit, baudekyns, were given unto us. Of wax we had eighty pounds and more; and, when the body of the Queen was departing from Dunstable, the bier rested in the centre of the market-place, until the King's Chancellor and the great men then and there present had marked a fitting place where they might afterwards erect, at the royal expense, a cross of wonderful size, our Prior being there present and sprinkling holy-water."

Independently of their pathetic interest, and the fact that the Eleanor Crosses are amongst the most perfect and beautiful examples of Gothic art at its best period, they appeal to us with singular force, as being, beyond doubt, productions of English artists at a time to which the stupidity and ingratitude of recent generations gave the name of "the dark ages." Had not the accounts rendered to the Queen's executors been discovered, the hazy notions of Walpole and others would have remained un-

rebuked, and men continued to believe that Torel, the sculptor, must needs be Torelli, an Italian painter, instead of an Englishman belonging to a family named by records from the days of the Confessor. But, as Mr. Burgess, who has analyzed this question with care, remarks, "if we look at coteremporary Italian work at Pisa and elsewhere, we shall find that the English and French, far from being behind the Italians of the thirteenth century, were, if anything, in advance of them," and therefore quite capable of producing so fine a work as the Eleanor statue at Westminster, or any of the figures of the Queen which remain on the Crosses, and repeat its ideal type, beautiful as it is. But one name, of all those employed on the crosses, is foreign, i. e., Dymenge de Legeri. We have Robert de Corfe, William de Bello, William de Hibernia, Ralph de Chichester, Alexander of Abingdon, &c. It is no unimportant testimony to the vitality of the arts of that day in England, that the four crosses known to us, i. e., those at Geddington, Northampton, Waltham, and Charing, are, although with a broad and general resemblance, very different in design and character.

Mr. Abel's book is interesting as a popular account of these lovely and venerable structures; his illustrations are good, so far as they go, but almost useless to the artist, or even amateur of Art, because they do not exhibit any details of the sculptures; not even the head of the Queen appears, much less her effigy. It is worthy of note that, on the seal of this Queen, she is seen in the same attitude as that of her statues—i. e., holding the strings of her cloak with one hand, while the other bears the sceptre. The observer of works of this class should not omit to study the fountain at Nuremberg, which is styled the "*Schöne Brunnen*," and is of somewhat later date than the Eleanor Crosses; the latter were all finished in or before 1294, the former was hardly in hand ere 1350, if it be true that Sebald Schönhöfer wrought it about the time that he was engaged on the *Frauenkirche* at Nuremberg.

Through Macedonia to the Albanian Lakes.

By Mary Adelaide Walker. With Illustrations by the Author. (Chapman & Hall.)

THIS book is at once showy and substantial:—large in size, luxurious in typography, illustrated with coloured lithographs of buildings, scenery, costume. Some of the subjects are full of character: as, for instance, the Ancient Church of the Twelve Apostles, Salonica, with its brick Byzantine domes; so picturesque in the arrangement of retreating arches, and the huge storks' nests, which give at once wildness and domesticity to the picture. There is a Bulgarian bride, too, especially to be commended to ladies who are pondering costume balls, and have the strength of mind—rare, it must be admitted—to prefer what is singular and pictorial, to what is regularly beautiful. The literary portion of the volume is agreeably written and devoid of affectation. The following passage describes the aspects of scenery from Yenidjeh to Voden:—

"We hurried forward to seek shelter in an old Khan, where we found Said, a Cavass sent by the acting Consul of Monastir to join Mr. C.—'s escort. There was no possible accommodation at the Khan after all, and inquiries were made about any Chiflik in the neighbourhood. There was one not far off, but the Cavasses shook their heads. 'Feña Adam' (bad people) settled the question; there was no remedy but to push forward. The heavy rain had ploughed up the roads, sufficiently bad at all times, and full of large stones; the jolting in the carriage was fearful. Once we thought the straining frame of the crazy vehicle could not withstand the shock: it was an awful plunge, down

a steep bank into a gully, and a violent struggle up the opposite side; but we came well through it, and as the daylight faded we entered the winding, bowery lanes leading through the richly cultivated land at the foot of the mountain of Vodena, which rises abruptly from the plain, seeming to close up the passage between the high ranges on either side. We passed on now, rather silently, keeping well together, for, notwithstanding the strongly-armed guard of Cavasses, we remembered with a sort of thrill that this part of the country has not a good reputation; indeed, until the energetic rule of Humy Pasha as governor of the province, it was always considered extremely dangerous. So, picking our way quietly and gravely along the stony, uneven remains of the old 'Via Egnatia,' we reached a firm, broad road winding through a perfect garden of the richest cultivation; through orchards, vineyards, fields of Indian corn, and groves of mulberry trees; here and there, stately poplars shooting up from the rounded clumps of walnut, chestnut, beech, and oak reminded us that we had taken leave of the cypresses, and that in its stead the poplar would become more and more common as we approached the frontiers of Albania. It was quite dark as we entered a deep cutting in the rock, the lights of Vodena twinkling like stars almost over our heads. The Archbishop's servants had come to meet us with large paper-lanterns, and their white Albanian dresses flitting at intervals along the road, assisted considerably in pointing out the way."

The revelations of the morning were very delightful:—

"I had heard the beauty of this place very much vaunted; every one in these parts, the least enthusiastic individual, the matter-of-fact trader, or very unimaginative Jew merchant warms into enthusiasm when he speaks of Vodena; yet I had scarcely expected the glorious panorama spread before me in the freshness of the morning. I have seen many lovely spots in many lands, and I think that this view from the Archbishop's Palace is one of the most beautiful it has ever been my happiness to behold. Far below, masses of walnut-trees, chestnuts, and mulberry plantations, vineyards, and fields of maize spread a rich carpet of such luxuriant vegetation that the eye seemed to bathe, as it were, in its freshness. Far and wide beyond lay the Plain of Yenidjeh, softened by a delicate blue haze, and in the extreme distance a thread of silver light, the Gulf of Salonica. To the right, relieved against the blue, lilac, and grey masses of the majestic Pindus, stood out a dark projecting cliff, half hidden in a tangled wilderness of wild vines and creepers, shrubs, and trees of every kind; the dashing water appearing at intervals, tumbling and leaping from the rock, until lost in the green maze below, its presence still betrayed by the denser tone of the foliage or the rustic bridge in the bowery lane. On the left hand the fall of the cliff was less precipitous; on the summit an irregular collection of picturesque cottages, with richly-coloured dark-brown or red roof, and whitewashed, overhanging upper story,—linen fluttering in the breeze from the open balcony. A steep path cut in the cliff descended like a staircase into the valley, enlivened occasionally by some lounging Albanian, whose brilliant scarlet jacket, white fustanelle, and long gun glittered in the sunlight; or the less attractive, but more industrious Greek or Bulgarian peasant bearing on his head, or pushing before him on a donkey, masses of green mulberry-leaves for the silkworms reared in the cottages above. The mountains, which on this side approach nearer, and have a softer slope, are covered some way up with woods and vineyards, villages and white country-houses, masses of plane-trees, fountains and 'Kiefta.'"

No more words can be required to give an idea of this journal of travels through Macedonia. That country, in its present state, does not offer much inducement to quiet tourists; but bolder spirits may find therein a delight which is not to be snatched from a scamper across the Campagna—still less from a lazy sail up and down the Nile. Mrs. Walker seems to have enjoyed her journey, and she has recorded

her adventures with a grace and power of no common kind.

English America: or Pictures of Canadian Places and People. By Samuel Phillips Day. (Newby.)

AGAIN our old friend, Mr. Samuel Phillips Day, appears upon the stage. The announcement that the author of 'Down South' has published another book will cause many a cynic to smile. "Did some English journalists," observes Mr. Day, who in his last work informed the public that he was himself a journalist, "but anticipate the immense merriment which their sage lucubrations would receive in our Canadian dependency, assuredly their scribes would have been silent, instead of prating about subjects they did not comprehend." Of course, Mr. Day does not fear the ridicule of Canada. There is no room to question the capacity of a gentleman who expresses himself with equal modesty and precision. Having preferred a general charge of incompetence against the English press, Mr. Day turns with warmer indignation upon a particular journal, which he jocosely mentions as a "brilliant luminary in a Bright constellation," and then with gravity appropriate to the importance of the charge accuses it of having "emitted rays, which, however dazzling to the politicians of Manchester, flung a total eclipse over the mental horizon of those resident in Canadian latitudes." Wondrous are the ways of journalism! The fourth estate now militant in London able to "emit rays" which "fling a total eclipse over Canadian latitudes"! Can it be that in thus speaking of rays and eclipses Mr. Day is "prating about subjects that he does not comprehend"? In another part of his work Mr. Day confesses that he robbed an orchard—while he was in Canada; and in extenuation of his offence he observes, "The orchards were numerous; and the heavy-laden branches of the apple-trees, drooping with their tempting, roseate-coloured, bloom-dusted treasure, had, I regret to confess, induced me for a time to become *morally obliquitous* to the distinction of *meum* and *tuum*;" in other words, to break the eighth commandment." That's good: "morally obliquitous" is good.

Though Mr. Day can tell us nothing new about the institutions and resources of Canada, he gives us an instructive picture of colonial life. One scarcely knows whether the scene he puts before us should be contemplated in mirthful mood or with profound sadness; and the scene, both as an affair of humour and as a reflection of religious temper, is rendered all the more effective by the author's complete inability to see the truths to which his words point, or to appreciate the conflict of emotions which his story necessarily occasions. It appears that Canadian society is agitated from its highest to its lowest class by one important question. The policy of the Northern States, the chances of the American war, the danger of a Federal irruption into Canada, the aspects of Canadian trade, the divisions in the colonial parliament, the federation of the British-American colonies are matters of little moment in comparison with another source of anxiety. The one absorbing topic is,—whether Sir Allan MacNab died a Roman Catholic or a Protestant? Sir Allan MacNab—or "the defunct baronet," as Mr. Day persists in calling him—was by no means a devout man whilst he was hearty and vigorous; and as he was actively engaged almost to the day of his death, those who knew him best never associated his name with thoughts of pious enthusiasm. Notwithstanding a manifest tenderness for the "defunct baronet," Mr. Day

admits "that Sir Allan MacNab's career was characterized by anything but a high sense of political honour or even commercial probity." But when Sir Allan's end drew nigh all parties wished him to die in the odour of sanctity; and each party recommended its own particular odour of sanctity. It was rumoured by Sir Allan's Roman Catholic neighbours that he was a member of the church of Rome; there was a counter-rumour that Sir Allan was bent on dying a Protestant. It was an affair of honour with each of the two churches that the colonial baronet should after death be mentioned amongst its departed children. There was clamour out of doors; and dissension reigned within Dundurn Castle, Hamilton, C.W., where Sir Allan was expiring, whilst the ladies of his household fought over his body with missals and prayer-books. But Sir Allan was slow to make a choice of creeds; and, according to the statement of the Protestant faction, he had not put forth an intelligible declaration of faith when Mr. Geddes, the Protestant clergyman of the parish, appeared by his bedside.—

"Mr. Geddes affirms:—'When I entered Sir Allan's chamber I found him lying with his lips closed and the expression of his features quite natural. In the room, and close around his couch, were about seven individuals, including Mrs. Stuart, and Miss MacNab (sister of Sir Allan), Doctors Craigie and Hamilton, two or three servants, and Mrs. Boulton, a Roman Catholic lady. I approached and addressed Sir Allan earnestly by name. He opened his eyes, and looked full and intelligently upon me. I asked him if he knew me?—He replied "Yes."—I asked him who I was?—He replied, "Geddes, to be sure!"—I asked if he was glad to see me?—He answered with emotion that he was "very glad," and held out his hand to me. I told him I had made three attempts to see him the day before, but had been refused; but now being beside his dying bed, I wished to ask him a few questions. He expressed his readiness to hear, but said "make it short," meaning, I imagine, that there was no time for delay, and the sooner it was done the better.' Having put some doctrinal questions to Sir Allan, which were answered in the affirmative, Mr. Geddes resumed:—"Then, Sir Allan, let me ask you, and let me understand you distinctly, Do you desire to die in the faith of your fathers, in that church wherein you were born and baptized—the church in which you have been brought up, and in which you have communicated?" Mrs. Boulton here interposed, and asked in a soft and not very audible voice, "You die a Catholic?" meaning a Romanist. There was no response. I resumed, "Do you desire to die in the pure and reformed faith of the Church of England, for which our martyred forefathers perished at the stake?" He replied earnestly and distinctly, "That's what I do." I said, "I rejoice to hear you say so." I then turned to the bystanders and said, "I call you all to bear witness to this declaration of Sir Allan on his dying bed." I then observed, "Do you desire your body to be disposed of according to the rites of that church?" To this he signified his assent, but while doing so, Mr. Andrew Stuart, his brother-in-law, rushed to the head of his bed, looked angrily at me, and replied, "Mr. Geddes, I am not going to allow this." I would much prefer flinging a veil over the subsequent proceedings in the dying baronet's chamber, did not the interests of truth demand that they should be made known. When Sir Allan's spiritual adviser said "Let us pray," he was interrupted by Mrs. MacNab, who knelt down and prayed aloud from some Roman Catholic book of devotion. Having finished, Mr. Geddes essayed to repeat the appointed service from his manual, when this lady turned round upon him, observing, "Oh! Mr. Geddes, do not disturb Sir Allan, he has been prepared for death." But he insisted, notwithstanding, that he should not be interrupted in the discharge of his solemn duties, and succeeded in going through the service. After a while, Mrs. Boulton entered the apartment holding in her

hand a Romanist prayer-book, from which she read two or three pages in a loud voice; seemingly the form of prayer for the dying. When this lady had finished, the Protestant clergyman called upon all present to kneel down and join him, while he 'commended the soul of our dear brother to God, according to the form appointed by the Church of England.' To his surprise this request was acceded to in mute astonishment by those who stood around Sir Allan's bed. The 'Commendation' was then repeated without any interruption. About this time the dying man exclaimed, 'Oh! when will the end come!' He then waxed feebler, his eyes became fixed, and he grew insensible. Meanwhile Bishop Farrell arrived, and indecently insisted upon Mr. Geddes leaving the room. This he refused to do, and in return requested the bishop to retire. Mr. and Mrs. Stuart took the part of the prelate, but the Protestant clergyman remained obstinately persistent. Finally, the clerical belligerents were prevailed upon to adjourn to another apartment. A few minutes afterwards, Sir Allan, whose dying moments were thus unpleasantly disturbed, breathed his last. Appended to the published document of Mr. Geddes, are the declarations of the deceased baronet's sister, and a note from Dr. Craigie, certifying to its substantial accuracy."

The historian continues—

"On the day of the defunct baronet's funeral, a deplorable occurrence took place that disturbed the solemnity of the occasion. A number of distinguished personages, including judges, members of the legislature and of the bar, in addition to a large concourse of private citizens, assembled to do the last sad honours to the departed statesman, whose loss was so severely felt and extensively deplored. The cortege having arrived at the Cemetery, a rumour gained credence that the funeral rites of the Roman Catholic instead of the Anglican Church would be performed at the burial. This appeared all the more extraordinary as Sir Allan was considered, during his life, a staunch adherent to Protestant principles. An intense scene of excitement occurred. Indeed so highly was the sensibility of the mourners affected, that most of them withdrew from the celebration of the sad obsequies."

Readers have now made acquaintance with Mr. Day's literary style, and seen of what grotesque extravagances our fellow-countrymen in Canada can be guilty, when they are under the influence of religious fervour and sectarian animosity.

A Cyclopædia of Biblical Literature. Originally edited by John Kitto, D.D. Third Edition, greatly enlarged and improved. Vol. II. (Edinburgh, Black.)

THERE is not much fear of Bible Dictionaries becoming too numerous in this country. They are comparatively new to us; and the best of them has not yet driven Winer's 'Realwörterbuch,' a compact and admirable work, out of the market. Herr Winer's learning was great; his stores, gathered from all quarters, were digested in his mind, and then applied with skill to the purposes intended. Though the third edition was published in 1847, it is still a standard work; capable, indeed, of improvement from more recent sources, but still possessing a value of its own. On comparing it with Kitto's Cyclopædia, one sees the advantage which a single mind has over many minds, in producing uniformity of treatment and well-proportioned brevity. Though Winer was rationalistic, as it is called in this country, he was by no means extreme; but what we see copied from his pages into Kitto's Cyclopædia, is usually divested of supposed dangerousness, and duly purified to suit the prevailing taste of English orthodoxy.

It is difficult to speak in general terms of a volume like that at the head of this article, which proceeds from no fewer than forty-five contributors. It would be easier to speak of it

in departments, had it been carefully parcelled out among different writers, so that articles belonging to one branch or subject should be always treated by the same person or persons. This is not the case; but still, we give the enterprise a good deal of praise.

The value of the book is materially affected by the stand-point of the editor, who naturally selects writers in whom he can confide for the production of certain articles. Here the type is orthodox or conservative, that of Scotch orthodoxy rather than English. The editor and his coadjutor, so far as they speak, or are allowed to speak, hold the literal truth and accuracy of all parts of the Bible. They believe in its plenary inspiration, and compile their contributions accordingly. For example, the author of the article "Inspiration" says, "If God so influenced the sacred writers that, either with or without the use of secondary causes, they wrote just what he intended, and in the manner he intended, the end is secured; and what they wrote is as truly his word, as though he had written it with his own hand on tables of stone, without any human instrumentality." Another contributor says, that "the statements of Scripture on physical facts will be found to comport, with admirable precision, with the profoundest scientific conceptions of modern times." The Bishop of London has recently avowed at Edinburgh the opposite opinion.

A third contributor informs us that, though the characteristic prodigy of the book of Jonah does not resemble the other miraculous phenomena recorded in the Bible, "we must believe in its literal occurrence." It is characteristic of the same compiler to say, that "the extraordinary character given to Jonah in the book is a presumption in favour of its historic reality; and that 'the exaggeration' of the picture 'adds to its credibility.'" The editor himself states his belief that "God was wont to appear in human form to his servants," under the Old Testament, arguing that God literally wrestled with his creature Jacob. Such statements prove that conservative and traditional beliefs are maintained to the utmost. The existence of the Elohist and Jehovistic documents in Genesis is summarily denied.

The merits of the volume are considerable, as might be expected from so many contributors. Much information on all the subjects touched or discussed is brought together; and a great variety of sources is specified. The student of the Bible will find copious and useful knowledge brought before him. Articles could be specified which show the mastery of the writers over their subjects. It must be confessed, however, that there are some exceptions. Some of the contributors—those who write most and on various subjects—are but moderately acquainted with what they discuss. Their criticism is often third or fourth rate. This may be owing to the fact that several persons write too much, and on all sorts of topics.

A new feature in the Cyclopædia consists of the biographies of scholars who have contributed to elucidate the Scriptures. But these are ill-proportioned in length. Luther is dismissed with less than a column; one George Hutcheson, an obscure Scotchman, getting more space than the great Reformer. We are treated to nine pages of *Ibns*, all Jews, of course. One of them occupies two pages. Such lengthened notices should have been discarded, or greatly abridged. The same proportion is seen in the biographies of Fell and Jerome, the former having more space than the latter. Great prominence is given to Jewish feasts and rites, antiquities and institutions. The articles on these, as well as on Jewish critics

and commentators, proceed apparently from a Jew. Compiled as they are almost wholly from Jewish sources, they contain what Christians generally do not know. They are sometimes disfigured by mistakes, as when the writer translates the Arabic title of Ibn Ganach's great work *the critic*, instead of *the investigation*; or when he copies carelessly from Dillmann, Georgius Credrenus and Joannes Zonaras (Cedrenus and Zonaras). The contributions on the books of the Old and New Testament are behind the state of modern criticism, with a few exceptions, like the good article on Lamentations. They savour of a period thirty years gone by. The Pentateuch has fared ill at the hands of Hävernick; the Book of Joshua is badly done; the Book of Jonah is worse; while preaching fills up a part of "the Epistle of James" and "the Books of Kings."

It is a common feature in Biblical Dictionaries to have irrelevant matter. Nor has economy of space been practised here. Thus, there is a contribution on 'Labour,' which tells us the marvellous fact, that St. Paul laboured with his own hands; and that *the prostration of strength* is the curse pronounced on fallen man. The Church has generally supposed it to be a far more serious thing than this. The geographical and some of the historical articles proceed from one hand. We always read them with strong suspicions respecting the writer's accuracy, because he echoes Robinson for the most part. The botanical and medical departments are very good. Indeed, while this Dictionary is fairly open to criticism, it is right to say that few works of a composite character could stand criticism so well.

NEW NOVELS.

The Chasseur d'Afrique; and other Tales. By H. M. Walsmsley, Colonel, Imperial Ottoman Army. (Chapman & Hall.)

THE first tale in this book is only a slight sketch, but it is vigorously dashed off. The second is more elaborate, and exhibits Col. Walsmsley's literary powers in a stronger light. The period which he has chosen,—that of the transition of France from pure Republicanism to the semi-imperial régime of the Consulate,—is one fertile in adventure, and admirably suited to the hands of a novelist. It is surprising that this vein has not been more assiduously worked by writers of fiction. It is true that Capt. Marryat's excellent novels relate to the same period; but, as they are for the most part sea stories, the characters are almost entirely English, and we only see one corner of the picture. The vignette presented to us by Col. Walsmsley, in the story entitled 'The Brig and the Lugger,' though small in typographical compass, is wider in its scope. Beginning with the days when the republic was young, and its armies were struggling against the world, he traces the career of a young soldier from the position of a non-commissioned officer till he becomes one of the most trusted generals of Napoleon. With the fate of Jules Lacroix is intertwined that of several interesting characters belonging peculiarly to the period. Two beautiful girls, the daughters of a proscribed noble, are among the most important personages, and Capt. Goodwin, an English prisoner, is easily and naturally brought in contact with them in a sea-coast village, where they are living in retirement. The hearty British seaman, and the astute and rising French officer become suitors for the hand of Isabel, the younger daughter of Count d'Hervilly, and Lacroix basely uses his influence with the Government to get rid of his unsuspecting rival. All this is worked out very well, the plot being ingeniously contrived, and the narrative spirited and interesting. Historically considered, the story is valuable, as it reminds us of some of the most striking events of a striking period; events which, in our insular safety, we are sometimes apt to forget or undervalue. The scene at the *Orangerie*, when Napoleon, driven with con-

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tempt from the Directory, and almost unnerved, made, with the encouragement of his brother Lucien, the passionate appeal to the soldiers which was to make or mar him, forms one of the most dramatic "situations" in history; and the author introduces it succinctly and vigorously into his narrative. We have a glimpse of the three future Consuls in consultation—one destined to be paramount, the other two to be dummies, the usual fate of triumvirates,—and there are plenty of stirring sea-fights, and a distant view of Hayti, and bold Toussaint l'Ouverture. The book is illustrated with photographs, very delicately executed, and evidently taken from living models. This is, as far as we can remember, a new feature in works of fiction, and it is worthy of being noticed as a significant step in the progress of photographic art.

Black and Gold; or, the Don! the Don! A Tale of the Circassian War. By Captain W. H. Patten-Saunders, K.C.G. 3 vols. (Bentley.)

If ever there was a man who tried to hide his light under a bushel and to smother it with rubbish, Capt. W. H. Patten-Saunders is that man. It is a pity this book was not put into the hands of some practised writer before it was given to the public, who would have laid a heavy hand on the superfluous words, which now hamper every sentence, and upon the poetical quotations into which the author bursts, like the heroes in 'The Arabian Nights,' who in every emergency compose their feelings by reciting verses. There is stuff enough in this book to make two of Alexandre Dumas' novels. The story is about things and people in whom the reader would be prone to take a romantic interest: there are Circassian beauties and Circassian warriors, flowers of loveliness and heroes of renown with the most picturesque dresses and decorations; their hearths and homes, their manners and conversations, their country and their scenery, all described by a man who evidently has been amongst them, and who understands his subject though he does not know how to write about it. This is the more provoking, as he has got hold of a story of interest and adventure, full of perilous feats of horsemanship, of battles, mystery, romance, treachery, danger and escapes, such as might have made the reader hold his breath.

The story, when disentangled from the maze of words, is spirited and interesting. St. Michael Donetz, of the Imperial cavalry, and leader of a band of Cossacks engaged in the Circassian war, is on his return from a special mission to St. Petersburg, whither he had been sent by the Commander-in-Chief of the army of the Caucasus along with his attendant and foster-brother, Ukraine. There is a good account of their ride across the steppes of Astrachan. Their horses are great personages in the story. Donetz is the master of a superb white mare called Amazon, something between an angel and a demon. She is a miracle of strength, speed and affection, but with a temper difficult to curb. Ukraine has a chestnut horse, named Pontiff, an animal with many virtues. Capt. Saunders loves and understands horses, and when he writes about them his difficulties of diction almost disappear. Donetz is a personage of distinction, rather Byronic in his mood, and very picturesque in his attire; he has, however, a deep and legitimate source of grief. Some time previous to the opening of the story, he had carried off a beautiful Circassian lady whom he delivered from a painful captivity and married, but she died shortly afterwards of decline, brought on partly by the hardships to which she had been subjected and partly by the rigour of a northern climate, leaving Donetz inconsolable for her loss. At length they reach the Russian camp, and there Donetz finds his mother, who has accompanied the army and who is looked upon as a guardian angel by the rough and turbulent Cossacks under her son's command. When the author describes female beauty, fine clothes and fine furniture, he goes into an exuberance of fine writing, which the reader, if charitable, will skip. In the tent of the Countess there is a young Circassian prisoner, whose voice and appearance seem to Donetz to bear a mysterious resemblance to his dead wife, but he and the reader are both kept in the dark about her.

The young captive is transferred to a neighbouring convent, whence she manages to escape. The next day there is a sudden attack on the Russian outposts on the heights of the district over which the Circassian chief, Alzan of Dargy Archo, holds sway. This chief, who is the pink of chivalry, had signed a declaration of neutrality with the Russians, and therefore this attack is a startling breach of faith. The description of the battle is melo-dramatic. The Amazon saves her master's life, and the Circassians are defeated and the guns are retaken by Donetz. The author is enthusiastic in his admiration for all that is Russian, and expresses it on every occasion. There is a good description of Donetz going to tell the news to the wives of the soldiers who have been killed or wounded. An expedition to attack Alzan in his stronghold is well described. Donetz is foremost in the attack, and is rushing forward to cut Alzan down when his sword is stayed by the appearance of Alzan's wife. He arrests the rush of his soldiers, stops all hostile proceedings, and to the great surprise of Alzan and his wife, he declares himself their friend. The explanation that ensues is that Puria, the wife of Alzan, is the twin sister of the Circassian wife of Donetz and her living image, and the Circassian captive who had so perplexed him is another sister.

Capt. Patten-Saunders is anxious to show his knowledge of the far countries Astrachan and Asiatic Russia, and he interrupts the story of Alzan with long historical, geographical and botanical dissertations; and the travels of Donetz answer no purpose of the story. The work is asserted to be published "by imperial command"; but no ukase can endow Capt. Patten-Saunders with the faculty of writing a book. The next time he turns author he must seek the assistance of some one accustomed to literary work to put his materials into shape and order.

Not Proven. 3 vols. (Hurst & Blackett.)

In England, a jury at a criminal trial have the sole right to decide as to the facts alleged against the prisoner, and are bound to bring in a verdict of "guilty" or "not guilty" accordingly. The presiding judge cannot interfere with this duty; and if Sir William Blackstone himself were to rise and say, "Gentlemen, this witness is respectable and trustworthy; you cannot in reason refuse to believe his statements," the learned jurist would be guilty of misdirection, and the result of the trial would be clearly vitiated. We are told by a great authority, that in many instances where, contrary to the evidence, the jury have found a prisoner guilty, "their verdict hath been mercifully set aside, and a new trial granted by the Court of Queen's Bench." There is no reason in principle why there should not also be a new trial when a prisoner is found not guilty in defiance of the evidence; but the law is more merciful in practice than in theory, and we read that "there hath yet been no instance of granting a new trial where the prisoner was found not guilty on the first." It follows from this state of things, that if the jury find the prisoner not guilty, "he is for ever quit and discharged of the accusation." Thus it will be seen that an English jury, although their right to convict is circumscribed, are irresistible in their power of absolving. When they have pronounced the two potent words, the pale and trembling creature in the dock is at once and for ever set free, whether the verdict be really a correct one or not. Now there are two ways in which a jury may go wrong: first, their judgment may be warped by prejudice; and, secondly, they may be forced to consider the greatest villain innocent for want of a perfect chain of evidence. In districts where political or religious animosity runs high, it is well known that it is often impossible to get a conviction for some particular class of offences. Of this by the way; such cases are, no doubt, exceptional. But the last-mentioned danger is peculiar to no time or place; and, as in England we cannot have an intermediate verdict, it sometimes requires the utmost vigilance on the part of the prosecution to prevent a guilty man from escaping scot-free.

In Scotland the verdict "Not Proven" is intended to meet the difficulty which we endeavour

to obviate in England by the vigour of our system. The words "Not Proven" are equivalent to "Evidence strong, but not conclusive"; and the jury who find this verdict may be understood to say, "The facts are almost sufficient to convict the prisoner, but the chain wants some trifling link; in our own hearts we think the prisoner guilty, but the law allows us to find an intermediate verdict, and under the circumstances we think it best to do so." It is not very likely that the Scottish verdict "Not Proven" will ever be introduced into English criminal-jurisprudence. Notwithstanding one or two alleged failures in a long series of years, the law of circumstantial evidence is considered to work well; and it certainly sharpens the wits of a jury to be forced to say "Yes" or "No" unanimously. We do not seriously believe in the Scottish jurymen who woke up and cried "Hang 'em a';" but on the southern side of the Tweed such a story would never have been invented.

The author of this book appears to consider the North British system a bad one, but does not enter much into the legal question. The object of the book—an object which, we may observe, is very successfully attained—is to portray with vigour and pathos the trials of a young girl who is perfectly innocent in truth, but is thrown on the world by a verdict of "Not Proven." True delicacy of sentiment is shown in keeping merely physical wants in the background, so that the entire attention is bestowed on the struggles of the heart. The character of Rosetta Pierce is drawn with a powerful hand and with considerable judgment. Rosetta is represented as strong-minded beyond her years, and beyond the generality of her sex; and properly so, for otherwise she could never face the trials she is made to undergo. Refusing the assistance of her selfish father, who talks of shipping her off to Australia, she leaves her unhappy home without friends or encouragement, and determines, under an assumed name, to brave the world and its perils. It is painful to see how rumour finds her out from time to time, scatters her newly-made friends, and dashes her cup of happiness to the ground. It is a melancholy, but probably a truthful picture, and, mournful as it is, one cannot look back upon it without a lingering tenderness. The whole interest of the book centres in Rosetta; the other characters, except as a matter of stage-machinery, being of slight importance. The author has worked up a good many well-known materials, and fitted them neatly together. The crime, though placed for obvious reasons in Scotland, is really an exact copy of one committed a few years since in England, of which the perpetrator is still undiscovered. The touching fidelity of the little terrier reminds us of more than one anecdote known in our childhood, and the idea of the wreck and rescue must be referred to the real-life story of Grace Darling. We feel a secret wish that the book had ended more cheerfully,—a proof of the interest we take in the poor little heroine; but in that case the work would have had less artistic consistency, and we are not inclined to find much fault with it as it stands.

Gaspar Trenchard: a Novel. By Bracebridge Hemming. 3 vols. (Maxwell & Co.)

ALL our respect for the critical acumen of Quintus Horatius Flaccus would not induce us to advocate the revival of the old maxim: "Ne pueros coram populo Medea trucidet." Nor do we undertake to lay down any precise limit to the number of murders, suicides, or other violent deaths that the playwright or novelist may be justified in placing before the startled eyes of his audience. If an author chooses to describe a shipwreck, he may destroy hundreds of good people in a dozen lines; and if this be not enough to satisfy his destructive instincts, he may introduce a brilliant victory, and kill off the rank and file by thousands. These, however, are ordinary historical incidents, and, moreover, they may easily be surrounded by a halo of chivalry and romance; it is when we come to individual, secret, unexpected destruction of life that the flesh creeps and the deepest feelings of horror are excited. If an author is of a sanguinary turn of mind, he eschews open warfare and bold adventure, and takes for his hero some dark and

scheming villain, who crowds into his brief period of existence the hideous contents of a whole Newgate Calendar. We cannot acquit Mr. Heming of having an inordinate taste for the horrible. He begins by picturing to us a grave-digger at his solitary midnight work, and describing minutely the poor fellow's struggles and sufferings as he is buried and suffocated by the falling sides of a newly-made grave. After this there is a sudden and brutal murder in the open fields by the Thames, near Weybridge. Then comes the death of Mrs. Nedhurst, who is ruthlessly ridden over by Gaspar, and crushed and mutilated under his horse's cruel hoofs; and, lastly, Mrs. Gore, whom we have only known for about half-an-hour, topples headlong from the pier at Vallette, and is suffocated in the pestilential mud of a tidal harbour. So many tragedies in a limited domestic circle do not usually occur within a short space of time. In the contest of armies, a thousand lives disappear in a moment; but in the private history of a family, probability revolts against frequent catastrophes. We could forgive the author if he had worked in these events artistically, so as to make them appear essential to the development of his story; but he has not even this excuse, for two, at least, of the deaths are wholly unnecessary.

Mr. Heming would not thank us for revealing the secret of his plot, which, we admit, is not devoid of merit. Both the plot and the characters, indeed, are well designed, but they are hardly finished with sufficient care. Edmund Copestake promises, at the beginning, to be an important person; and, as we go on, we always expect to see him made serviceable in some way; but he remains highly respectable, and perfectly useless, to the last. The interest turns chiefly on the trials of Ada Copestake, who refuses to break her plighted word, though the man to whom she has given it is proved to be a scoundrel, and, moreover, is personally detestable to her. It is a curious situation, and cleverly produced; but the heroine is not very attractive, and fidelity in a better cause would have been more touching. It is strange that Gaspar is allowed to escape at last, when penal servitude would have been his proper fate. But the concluding scenes have evidently been worked up in a hurry, and with an utter disregard to probability. What are we to think of a jail-chaplain who becomes the medium of correspondence between the prisoner and Ada, and consents to marry them privately in prison? What of a Home Secretary who signs an order for a prisoner's release because the inspector who took him (and who has known him for years) kindly "thinks he is mistaken in his man"?

OUR LIBRARY TABLE.

What Men have said about Woman: a Collection of Choice Thoughts and Sentences. Compiled and analytically arranged by Henry Southgate, with Illustrations by J. D. Watson. (Routledge & Co.)—A book filled with what poets and wits of the rougher sex have said about women should be interesting. The present is, we fancy, the only work of its kind, and thus possesses the charm of novelty as well as that of subject. For its contents the rarest imagination and wisdom of this and former times have been freely drawn upon, though our best writers are not always quoted at their best, and now and then appear in company not quite worthy of them. Some names that should have been found here (notably those of the two Brownings) are unaccountably absent, while others, either little known or generally forgotten, surprise us by their presence. Notwithstanding, however, the large amount of ballast which, it seems, popular selections must carry, the freight in this case has its value, and will find some degree of welcome in that port of all literary ventures—the library. We could have predicted still greater success for the book had its plan been more definite. Curious and useful as a work of reference, in which one is pretty sure to find something upon every feminine property, its miscellaneous character is apt to tire the reader on continuous perusal. The compiler does not confine himself to the moral and intellectual qualities of his fair clients, but is lavish of extracts in honour of their beauty. This last attribute is,

of course, an essential part of his subject, and a few complete and distinct pictures of feminine loveliness, like that of 'The Gardener's Daughter,' by Tennyson, for example, might very fitly have found place in the volume. Mr. Southgate has, however, chosen to break up the unity of physical beauty, and to present it to us only in fragments. Thus we find under separate headings, passages devoted to woman's "cheeks," "her eyes," "her eyes and forehead," "her hair," "her hand," "the alluring beauty of her feet,"—items which give as little idea of a perfect whole, as the casts of separate limbs in a sculptor's studio would afford of one symmetrical figure. The fragmentary character of the extracts is indeed the chief defect of the book. It wants a leading idea. Had Mr. Southgate set before his mind's eye a few of the noblest types of womanhood, mental and physical, and brought all his extracts to bear upon their illustration, he would have rendered a worthier tribute to the sex and given much more enjoyment to his readers. In some cases the piecemeal nature of his selections verges upon the ludicrous. The following lines from Shakspeare are proper in the dialogue where they occur, but, taken separately, they form a mere catalogue of qualities without comment or illustration:—

Her beauty and her wit,
Her affability and bashful modesty,
Her wondrous qualities and mild behaviour.

Similar examples are not unfrequent. The book, however, as we have said, possesses interest of theme and novelty of idea, and these merits go far to atone for its defects.

Going to the Dogs; or, the Adventures of Frank. Showing how he was brought up to follow neither Trade nor Profession, and what his Very Genteel Bringing-up brought Him to. By A. S. Roe. (Virtue Brothers.)—On his title-page Mr. Roe announces himself as author of 'What put my Pipe out' and 'I've been Thinking.' How far these two works were successful, or fell short of success, we are at the present moment unable to say; but we may venture to assert that 'Going to the Dogs' will not greatly raise the writer's reputation. It would not be fair to Mr. Roe to assume that his story was written for the amusement of children; but it is difficult to suppose that he intended it for the diversion of older readers. The tale is a short novel, abounding in anachronisms, and displaying total ignorance of the society which it attempts to describe.

Peter Parley's Annual for 1865: a Christmas and New Year's Present for Young People. Edited by William Martin. (Kent & Co.)—Out of respect to the memory of worthy Samuel Goodrich, we would fain say a kind word of the volume which is here recommended to notice by his *nom de plume*; but justice compels us to say that Mr. Martin's Christmas budget does not merit cordial praise. The humorous pieces are sorry attempts at pleasantry; the gaudy illustrations are of the lowest style of low Art; and the graver papers are unworthy of the reputation under which they are offered to buyers of Christmas gifts. Samuel Goodrich's aim was to raise the literature of the nursery and play-room; but the speculators on his name and popularity have in the present instance affixed his well-known title to a volume that, in respect of information and style, is much below the average standard of works for boys and girls.

Three Opportunities; or, the Story of Henry Forrester. (Partridge.)—The anonymous writer of this tale impresses on children the evil consequences of intemperance, and urges them to withstand the temptations of the bottle by a steady refusal to indulge in fermented liquors, save when it may be necessary to have recourse to them for medicinal purposes. Books which especially warn the young against particular vices, frequently do more harm, by familiarizing sensitive minds with pictures of depravity, than they do good by creating a detestation of wickedness. This consideration will occasion, in some quarters, disapprobation of 'The Story of Henry Forrester'; but to those who do not think the objection important, and are, moreover, zealous water-drinkers, the tale may be recommended as well meant and pleasantly written.

A Week by Themselves. By Emilia Marryat Norris. With Illustrations by C. A. Edwards. (Griffith & Farran.)—Alfred, Charlie and Tom, the three sons of the same papa and mamma, think that it would be great fun to play at being Robinson Crusoes, and to shift for themselves for an entire week, sleeping in the boat-house by the side of the ornamental water of their garden, cooking their own meals, and cutting themselves off from all intercourse with the members of their happy home. How they start out for their experiment in the highest spirits; how their first serious trouble comes from inability to make an apple-dumpling; how they find savage life not nearly so pleasant in actual experience as it had appeared to their imagination; how the boys are foolish enough to quarrel and fight, and wise enough to come to friendly terms again; and, lastly, how at the end of the week they are of opinion that life "by themselves" is less agreeable than life with indulgent parents, affectionate sisters, and attentive servants,—are matters which there is no need to set forth in detail on the present occasion. Capt. Marryat's daughter has already made a position for herself as a writer of tales for the nursery; but 'A Week by Themselves' is the best story for very little boys that has come under our notice from her pen.

Fun and Earnest; Rhymes with Reason. By Darcy W. Thompson. Illustrated by Charles H. Bennett. (Griffith & Farran.)—Between the present volume of verses for little people and the author's previous book 'Nursery Nonsense; or, Rhymes without Reason,' there is exactly the difference which is indicated by the two titles. The earlier collection was a budget of laughable fancies; whereas the gaily and mirthful extravagances of 'Fun and Earnest' are varied by touches of tenderness and pathetic emotion. 'The First Letter from our Nursery' will strike to hearts of parents as well as of children. It is almost needless to say that Mr. Bennett's illustrations merit and repay critical attention.

Tossed on the Waves: a Story of Young Life. By Edwin Hodder. (Jackson, Walford & Hodder.)—This is just the sort of story that boys delight to read, beginning as it does with cricket and school examinations, and expanding afterwards into vigorous life and maritime adventure. Nothing pleases young readers more than a stirring narrative of storm and shipwreck; and although 'Tossed on the Waves' is not merely a sea-story, there is enough of seafaring life in it to justify the name selected by the author. Probably, too, this name is to be understood in a double sense, for the characters experience plenty of ups and downs besides those which are caused by the winds and billows. The hero, Charles Harvey, and his friend, Bob Amesbury, are schoolfellows at the opening of the story, but Charles and his father soon start for Australia, while Bob remains in his native village. In course of time, Charles receives a very doleful letter from his friend, who complains grievously of the indignities put upon him by his mother's second husband and his ill-tempered and tyrannical half-brother, Sam Lennett. At last, Bob manages to join Harvey at Melbourne, and finds something like contentment in the society of a genuine friend. But though relieved from the incubus that oppressed him at home, he evidently has still some heavy weight hanging over him, and Charles is forced to suspect that he is goaded by remorse or tortured by some hidden apprehension. The suspicion becomes a certainty from the observations of Jack Beetlebrow, an honest A.B. who has attached himself to Charles, and takes an unflagging interest in all that belongs to him. Beetlebrow finds that Bob has secrets; that he meets some unknown person privately; and that he is forced to obtain money by questionable expedients, to supply that person's wants. It is naturally supposed that the unknown is the holder of some guilty mystery, and that Bob is obliged to purchase his silence. An accidental circumstance puts Charles on the right scent. He receives a letter from his old aunt in England, and is told by her in a postscript that "old Rover" is still alive. Now "old Rover" is a cherished friend of the canine species; and Charles has long believed him to be dead,

since Bob has told him that long ago, when sorely tempted to shoot his hated half-brother, he turned the muzzle of his gun aside and shot the dog instead. The truth is now very easily conjectured; it is the man, and not the dog, that Bob has killed,—and this is the secret of his mysterious interviews and moody demeanour. The difficulty of the position is now very great; it will never do to have a friend of the family publicly disgraced, yet the *morale* of the story requires some retribution; so the author again has recourse to the sea, and Nemesis takes the form of a shipwreck. The penitent criminal, after performing prodigies of courage and saving the whole ship's crew, is himself left to perish, the only victim of the angry waves. The little circle at Melbourne mourn for him sincerely, and Beetle-brow, who is a kind of forecastle philosopher, looks upon his premature death as an earthly chastisement meted out to one whose sins will be forgiven hereafter. The book is written throughout in a religious spirit, which is much to be commended; but there are occasional errors of judgment which shock the taste. It may be stated that, as a general rule, people marry for their own gratification; and it would be a presumption bordering on profanity to make a proposal in the name of Providence, or to accept it in the words of Scripture. It is certain, however, that the grotesque love-scene between Beetlebrow and Aunt Esther is intended to be taken seriously; and although such scenes appear to us to be irrelevant, we are sure that no irreverence is meant. Nevertheless, the story is healthy and instructive. The subordinate figures are cleverly sketched, and some of them are finished with more care than we should expect in so small a book. The character of Beetlebrow is drawn with considerable freshness and humour, and everybody must rejoice when a skilful underplot unexpectedly transforms the honest Old Salt into a little capitalist.

What a Woman ought to be: *Reflections on Education*—[Ce qu'une Femme doit être, &c.], par Madame V^{ve} Leprince de Beaufort. (Paris, Klincksieck; London, Triibner & Co.)—Madame de Beaufort, a widow of that noble house, in which she was a Countess born, has but few words to say on a serious subject, but they are very much to the purpose. In describing what foreign mothers ought to do, she makes record of their acts of neglect. She bewails the inhumanity of fashion, which impels them to pass their new-born children to the bosom of a stranger, and to commit them to the society of servants when they return to their home. For girls, the author insists on a home education by the mothers, or by governesses who are not so by profession, but by love and inspiration! Here are already two difficulties in the way, that are almost insurmountable. Her next rule is easier of being established: it is that children should first so know what God is, as to be all love for, and to have no fear of Him. Among accomplishments, Madame de Beaufort includes the knowledge and practice of that old housewifery which made the old homes so charming in their hospitality. But the author sees nothing but world-wifery about her; and if ladies will care more for the world than for home, men will care less than ever to build up homes.

Memoirs of a Little Boy—[Mémoires d'un Petit Garçon, par Mlle. Julie Gouraud]. (Hachette & Co.)—This is a neatly-written, natural, and warrantable book for children; supposing (which we are sometimes tempted to doubt) that there are left in the world any children who care to read about such insignificant creatures as good or naughty boys and girls. The former, like their elders, must have now a "sensation" literature of their own, and prefer to have scalping-knives and lassos for their playthings; while their little sisters, in their experience of evening parties, outdo many a provincial young lady far in her teens, as the world was thirty years ago. These things remembered, Mlle. Gouraud's tale may be safely recommended. Its being written in French not difficult to understand gives it a value as a reading-book, besides that of its offering a true and characteristic picture of the manners and pleasures of French childhood.

Francis the Hunchback—[François le Bossu,

par Madame la Comtesse de Ségur]. Illustrated with 114 Vignettes by Émile Bayard. (Hachette & Co.)—A less pleasant book for the young than this, we have rarely to speak of. The tale turns on the fortunes of a daughter, neglected by a wickedly coquettish mother, and a culpably weak father, both drawn with those extravagant licences used too largely in stories for grown-up persons, but which, in those for the use of children are inadmissible and insupportable. Christine's adopted father (if such a free use of the word may pass) has a son who gives his name to the book. The boy is a miracle of sweetness, intelligence, and virtue; and when he has passed adolescence, he is cured of his deformity by a whimsical Italian refugee. There is some humour in the character of Paolo, but only comic-opera-book truth in the broken language he is made to speak, which Time does nothing to straighten. There are naughty boys who set a house on fire; one of whom is crippled for life, and dies miserably. There is very little, to repeat, that, to our judgment, should be in a tale written for the pleasure or profit of young readers.

Beautiful Thoughts from Greek Authors, with English Translations and Lives of the Authors; an English Index of Subjects analytically arranged, also numerous References to Parallel Passages from the Holy Scriptures, Latin and English Authors, by C. T. Ramage, LL.D. (Liverpool, Howell), is the title of a work differing from an ordinary Greek Anthology in containing extracts from standard works of mostly classical writers, instead of short entire compositions by authors who are often not merely non-classical, but altogether unknown. This, together with the 'Beautiful Thoughts from Latin Authors,' by the same editor, does for classical literature what Dodd's 'Beauties of Shakspeare' accomplished for that poet. As no less than twenty-six authors are quoted, some topics occur with great frequency, especially since they are repeated by the same writer. The translations and general editing are good.—Mr. McLeod again appears with a text-book to assist in preparing for the Oxford Local Examinations. This year it is *Goldsmith's Traveller, with Explanatory Notes, Exercises in the Analysis of Sentences, and a Life of the Poet* (Longman), which resembles previous works of the author for a similar purpose, and may be found of use.—*The Spelling-Book superseded*, by R. Sullivan, LL.D. (Longman), having apparently reached its ninety-third edition, needs no commendation from us, which is fortunate, as we should feel some hesitation in giving it. We object to its fallacious and misleading title, do not consider its plan simple and practical enough, and have noticed several ridiculous blunders in its etymologies.

We find on our table *The Poems of Samuel Butler, and Songs from the Dramatists*, which Messrs. Charles Griffin & Co. have added to their edition of 'English Poets,' edited by R. Bell;—also reprints of *The Gospel of the Kingdom of Heaven; a Course of Lectures on the Gospel of St. Luke*, by the Rev. F. D. Maurice (Macmillan & Co.),—and *Very Hard Times; or, the Trials and Sorrows of the Linwood Family: a Tale of the Cotton Famine*, by the Author of 'The Murdered Wife,' &c. (Lea & Co.);—also a second edition of *Discourses on the Gospels, in Two Parts: Part I., on the Language Employed by Our Lord and His Disciples; Part II., on the Original Language of St. Matthew's Gospel, and on the Origin and Authenticity of the Gospels*, by Alexander Roberts, D.D. (Macmillan & Co.),—a third edition of Dr. Abbotts Smith *On Enuresis and Diabetes* (Lewis),—and a seventh edition of *Festus: a Poem*, by P. J. Bailey (Bell & Daldy). Our list of miscellaneous publications includes: *Ueber die Physikalische und Philosophische Atomenlehre*, von Gustav Theodor Fieser (Dulau & Co.),—Part I. of *Parables; or, Divine Poetry: Illustrations in Theology and Morals*, selected from Great Divines and systematically arranged, by R. A. Bertram (Pitman),—*The Church and the Tabernacle: a Reply to Mr. Spurgeon* (Pitman),—*The God of the Living: a Sermon*, by James Martineau (Whitfield, Green & Son),—*Our Resources: a Series of Articles on the Financial and Political Condition of the United States* (Triibner & Co.),—*The Great Issue; an Address delivered before the Union Campaign Club of East*

Brooklyn, New York, by John Jay (New York, Baker & Godwin),—*Divine Compassion; or, Jesus showing Mercy*, by J. Culross (Nisbet & Co.),—*Money: a Popular Exposition in Rough Notes, with Remarks on Stewardship and Systematic Benevolence*, by T. Binney (Jackson, Walford & Hodder),—Third Volume of *Number One; or, the Way of the World*, by Frank Foster (Simpkin),—*Santo Domingo: Spanish Annexation, Spanish Policy, their Social and Political Results*, by F. G. S.,—*Remarks on Certain Anonymous Articles designed to render Queen Victoria Unpopular, with an Exposure of their Authorship* (Gloucester, Bellows),—*Remarks on the Address of the Bishop of London to the Edinburgh Philosophical Institution, on the Harmony of Revelation and the Sciences*, by an Oxford M.A. (Williams & Norgate),—and, from the Religious Tract Society, the volumes for 1864 of the *Sunday at Home* and *The Leisure Hour*.

BOOKS FOR BOYS AND GIRLS.

Books for children of both sexes and all ages are steadily flowing in; and of those now lying on our table, *A Bunch of Keys, Where They Were Found and What They Might Have Unlocked: a Christmas Book* (Groombridge & Sons), has the strongest claims for honourable mention. On a ring, tastefully wrought by Mr. Thomas W. Robertson, are several keys, made by five good workmen, known amongst those of their craft as clever hands in all that relates to their special art. Mr. Thomas Archer has made the key of the piano; the strong room is opened by Mr. William S. Gilbert; the cunning of Mr. Thomas Hood, foreman of the mechanics, lays bare the secrets of the nursery-cupboard; Mr. Prowse leads the way into the study; and Mr. Clement W. Scott not only breaks into the dressing-room and the store-room, but takes from his waistcoat-pocket a Lilliputian key that, on trial, is found to fit the locks of the desk. Had we not received from Mr. Robertson full authority to do so, we should not have ventured to place this well-written volume of humour and pathos amongst books for the play-room; but the fabricator of the ring, by attributing all the subsequent stories to the fancy of a fourteen-year-old boy, forbids us to assume that he and his companions aim at anything other than the amusement of very clever children. In justice to writers who rate their achievements thus modestly, it should be stated that the jingle of their keys may be recommended as faultless music to ears hidden under frosty locks. Mr. Robertson's introduction is an excellent piece of fun, and each of the stories is good in its way. Indeed, the book is so far superior to the average of Christmas brochures, that we hope the authors will hold to their purpose of putting forth "a successor to the 'Bunch of Keys'" when twelve more months have been added to the past.

In Mr. William Dalton's *The Wasps of the Ocean* (Marlborough & Co.), boys who delight in tales of maritime adventures, and in descriptions of life in distant lands, may find a wealth of exciting incidents and a sufficiently truthful picture of Siamese usages. Always dilatory in approaching his subject, Mr. Dalton, in this volume, scarcely less than in his previous works, is too prolix in the chapters that introduce his heroes to the reader; but as soon as he enters the Great Water Street of Bangkok his pages brighten: and the writer who has, ere this, displayed to our youngsters the marvels of China and Japan, Abyssinia and Ceylon, Java and the Indian Archipelago, proves himself an able guide to the social marvels of Siam. Mr. Dalton's ability to teach children while he amuses them is generally admitted by those who are employed in offices of preparatory instruction.—Amongst books for boys, *The Temple Anecdotes: Invention and Discovery*, by Ralph and Chandos Temple (Groombridge & Sons), deserves a word of praise. It is a collection of anecdotes relating to inventors and inventions, the compilers of which have made no attempt to classify the stories that have been gathered for the most part from well-known biographies. But, though the book makes no pretensions to originality and is deficient in arrangement, the compilers have exhibited a conscientious regard for accuracy, both in their selec-

tions from current *ana*, and in their mode of reproducing them.—*Helen's Diary; or, Thirty Years Ago*, by Emma Marshall (Seeley, Jackson & Halliday), is a novelette for girls. It is well written and interesting, notwithstanding the quietude of the scenes described, and an unattractive form of narration. In her diary Helen records the joys and spiritual dangers of her girlhood, the sorrows of her more mature years, and the qualified happiness of her married life, with which the story closes. Miss Emma Marshall is a meritorious writer; and if she pleased us more on certain points of religious thought and tone she would perhaps be less acceptable to the special public whom she addresses.—A work of less power, and written for younger girls, *Pictures of Girl Life*, by Catharine Augusta Powell (Griffith & Farran), sets forth the different fortunes of two Margarets, born on the same day, and in the same parish. The one child is the daughter of a peer, the other is the offspring of peasants; and the history of their lives is an attempt to draw a comparison between the advantages and disadvantages of rich and poor. At places the writer displays good feeling; but the contrast is not well managed, and the narrative is tedious.—In *Tales of Fiskal Lake* (Darton & Hodge) Mr. Theodore H. Barrow is good enough to inform us that it has been his aim "to exhibit this holy passion in a variety of aspects, while, at the same time, he has endeavoured to enlist the attention of his readers by presenting the details of each narrative in such a manner as it seemed to him would prove alike attractive to youthful fancy and mature experience." Though we pay all due respect to the goodness of his intention, we cannot encourage Mr. Barrow to think that he has succeeded in his laudable purpose. In verse and in prose he is but a dull companion.

It never rains without pouring. In our last article on books for boys and girls, we noticed a Bible adapted to the understandings of little children; and already two fresh attempts in the same direction have made their appearance. Mr. I. Cobbin, M.A., explains the Old and New Testaments, and re-writes certain portions of them in *The Child's Commentator on the Holy Scriptures* (Jackson, Walford & Hodder). The author informs us that his present volume belongs to a new and condensed edition of 'The Child's Commentator,' and he expresses a hope that "an early knowledge of the Holy Scriptures, with those helps which men of science and piety have afforded for the better understanding of their contents, will so assist in confirming the young mind in the value and knowledge of divine revelation, that it will be the better fortified against those attacks which are so subtly employed by infidels to undermine the foundation of the best hopes of dying man." It is needless to say more exactly who are the "men of science and piety" and who are the "infidels" thus alluded to. Apart from its pretentious and foolish preface, 'The Child's Commentator' is an unobjectionable compilation; but its gaudy illustrations are equally insulting to religious thought and artistic taste.—A less arrogant but more acceptable book of the same kind is Miss Caroline Hadley's *Stories of the Apostles* (Smith, Elder & Co.). In past years, the author of this child's version of Scripture has published educational works which are in good repute with nursery governesses; and her present volume is in every respect equal to its precursors.—Writing for little children, Miss M. Betham Edwards has produced a pathetic story in fluent verse, entitled, *The Primrose Pilgrimage: a Woodland Story* (Griffith & Farran). A prettier book of poetry for the play-room does not often appear. A word of praise, moreover, is due to Mr. T. R. Macquoid, whose illustrations are superior to the pictures usually found in children's books.—But high above all other books for very little boys and girls must be placed *Echoes of an Old Bell*, and *other Tales of Fairy Lore*. By the Hon. Augusta Bethell. (Griffith & Farran.) Last year we had occasion to speak with cordial eulogy of Miss Bethell's 'Maud Latimer,' a story for children somewhat older than the "Florence, Ella and Nora," to whom "these stories are affectionately inscribed." The healthy tone and aim of the author will be best set forth by the words with

which she bids her readers farewell. "I have endeavoured," she says, "to show you (under the guise of a fairy tale) how, with a pure true spirit, and a strong determination not to be led away by the snares and temptations of this world, all difficulties, however great they may appear, will, by degrees, melt away, like the snow under the genial influence of the warm sun. . . . Love and revere your parents, be grateful to those who show you kindness, and ever lend a helping hand to others in distress and trouble. By these means alone can you ensure for yourselves any true and lasting happiness."—Less artistic than 'Echoes of an Old Bell,' but pleasantly written and entertaining throughout, Miss Emma Davenport's *The Happy Holidays; or, Brothers and Sisters at Home* (Griffith & Farran), enforces the wholesome moral that it is very absurd for boys to despise their sisters. At the opening of the happy holidays Julian has a superb contempt for girls and such like animals; but, through the judicious management of cousin Kate, he repents of his folly, and, before he returns to school, he announces his resolution "never to despise his sisters again."

LIST OF NEW BOOKS

Angeles (Mich.), Fac-similes of Orig. Studies, etched by Fisher, 31/6
Archer's The Pauper, Thief, and Convict, post 8vo. 6/1
Arnold's Dalhousie's Administration of India, Vol. 2, 8vo. 15/1
Arnold's Families of Our Lord, 8vo. 7/6
Ball's Inventive Drawing, small folio, 6/1
Barbauld's Hymns, new and cheaper ed. illust. sq. cr. 8vo. 5/1
Belle's Blount's Temple, 3 vols. post 8vo. 3/1
Blundell's The Muscles and their Story, post 8vo. 9/1
Book of Common Prayer (Knight's Pictorial Edit.), new ed. 12/1
Bunch of Keys, edited by T. Hoar, 8vo. 3/1
Chatterton's Leonora, a Tale, fcap. 8vo. 7/6
Church Bells, or Thoughts in Verse, fcap. 8vo. 1/1
Dalton's The Wages of the Slave, 12mo. 3/1
Davenport's Aide-Memoire to History of India, cr. 8vo. 5/1
Deane's Proper Lessons from the Old Testament, cr. 8vo. 9/1
Dryden's Tales of the Outspan, post 8vo. 7/6
Hall's Life with the Equinox, illust. 2 vols. 8vo. 24/1
Homer's Iliad, Books 13-18, trans. by Wright, cr. 8vo. 5/1
Homer's Iliad, trans. by the Earl of Derby, 2 vols. 8vo. 24/1
Lowndes's Bibliography (Appendix), cr. 8vo. 5/1
Luard's Childhood and Schoolroom Hours of Royal Children, 8/1
MacDougall's Modern Warfare, cr. 8vo. 12/1
Mann's From the Cradle to the Grave, 12mo. 3/1
Marsh's Life and Adventures of Robin Hood, 12mo. 5/1
Martin's Statesman's Year-Book, 1865, cr. 8vo. 10/6
Maud Neville, 2 vols. post 8vo. 21/1
Michelet's Our Title to Sonship and other Sermons, 12mo. 3/6
Mornings of the Recess 1861-4, from Times, 2 vols. post 8vo. 21/1
Pennell's Crescent and other Lyrics, fcap. 8vo. 5/1
Preacher's Portfolio, 2d series, 500 Outlines of Sermons, 12mo. 3/6
Raffaele, Fac-simile of Original Studies, etched by Fisher, 4to. 31/6
Railway Library, 'Melbourne House,' fcap. 8vo. 2/1
Ramsay's Moralist and Politician, fcap. 8vo. 5/1
Rome's Broad Grins for Long Faces, fcap. 4to. 1/1
Russell's Review of Tolstien's Defence of Sebastopol, cr. 8vo. 10/6
Shakespeare Booth's Reprint, Pt. 3, Tragedies, small 4to. 10/6
The Right Fear and the Wrong Fear, 4to. 12mo. 1/1
Trafford's George Geth of Fen Court, 3 vols. cr. 8vo. 31/6
Treuch's Brief Notes on Greek New Testament, cr. 8vo. 6/1
Webb's Island, the *Scidias*, small post 8vo. 5/1
Williamson's Sure and Comfortable Words, fcap. 8vo. 3/1

THE SCIENTIFIC RELIEF FUND OF THE ROYAL SOCIETY.

THE First Report of the Committee of the above-named Fund sets forth the acts of the Committee during the five years that the Fund has been in existence—the present amount of the Fund,—and suggests the expediency of enlarging its resources. We cannot permit ourselves to doubt of this suggestion meeting with a response, considering the promptitude and economy with which the Fund is administered.

Dr. Miller read as follows—"In presenting this, the first Report of the proceedings of the Royal Society Relief Fund Committee, it may be advisable very briefly to explain the circumstances under which the Fund originated, as well as the distribution of the income arising therefrom. On the 26th of May, 1859, a statement was presented to the Council, intimating a desire on the part of several of the Fellows of the Royal Society to promote the establishment of a permanent fund for the aid of such scientific men, or their families, as may from time to time require and deserve assistance. A scheme having been suggested, it was after some modification approved, and adopted by the Council of the Royal Society, and copies thereof were forwarded to the Fellows of the Chartered Societies. It formed no part of the scheme to attempt the grant of annuities; it was rather intended to afford prompt relief of the immediate wants of those upon whom sudden affliction had fallen; although at the same time, it in no way debarred a continuation of such relief being given should the funds admit thereof. The Committee, as originally named by Council Minutes of the 22nd of December, 1859, consisted of Mr. Busk, Dr. W. A. Miller, Mr.

Wheatstone, Dr. Tyndall, and Mr. Gassiot. Subsequently Dr. Carpenter, Mr. Sylvester, and Mr. Huxley were appointed to succeed those members who retired by rotation; and this year Dr. Miller and Mr. Gassiot will also retire; it being a regulation that no member can remain for a longer period than five consecutive years on the Committee. The first meeting took place on the 19th of March, 1860, Mr. Wheatstone in the chair. At this time 3,204l. 14s. had been received, and invested in 3,351l. 7s. 6d. new 3 per cents. In 1860 there was only one applicant for relief; a sum was voted, but in consequence of the applicant's sudden decease, the cheque was subsequently returned to the Treasurer and cancelled. In 1861 there were six applicants, to five of whom relief was afforded. In 1862 there were four applicants, of whom three were relieved. In 1863 there were five applicants, of whom four were relieved. In 1864 there were two applicants—both were relieved. The total amount thus expended has been 460l.; and there still remains 233l. 1s. 11d. applicable for relief, exclusive of 17l. 2s., subscriptions to be invested. The amount of the Fund, as invested, consists of 5,300l. 3 per cents., every shilling (with the above exception of 17l. 2s.) which has been received having been invested, without any deduction for expenses; the economical principle on which this Fund was originally founded has been thus strictly carried out. The Council of the Royal Society grants the use of a room, as well as the little stationery that is from time to time required, and permits the Assistant-Secretary to summon a meeting of the members as soon as any application for relief is received. One of the members of the Committee undertakes the duties of Secretary, and in this simple manner all expense is avoided, while the relief, if granted, is immediate. The amount at disposal for distribution is necessarily limited to the accumulation of interest, the gross amount of subscriptions being invested. The peculiar and distinctive character of the Royal Society Relief Fund is, that although relief has invariably been granted with the greatest promptitude, the claims have nevertheless been most carefully examined by those whose pursuits in life enable them to form the most correct conclusion as to the character of the claimant. The committee can most conscientiously state that in no instance has any applicant having the slightest claim on the Fund been refused assistance. Sometimes the payments to recipients have been the first information they have received of such a fund being in existence; the Committee may have on some occasions regretted that it had not a larger sum at command, but the relief, whatever its amount, has always been received with gratitude for the substantial aid it afforded, and with pleasure as a recognition on the part of the Council of the Royal Society of good service rendered to science. The Committee is naturally desirous to retain sufficient funds in hand to meet any sudden emergency that may arise; at this time there appears a balance somewhat larger than usual, but this arises from there having been only two applicants this year, instead of five, as in 1863. It is very probable that if the existence of such a fund were more generally known, especially among the members of the Chartered Scientific Societies, further subscriptions would be tendered. (Signed)

W. A. MILLER, T. H. HUXLEY,
W. B. CARPENTER, J. P. GASSIOT,
J. J. SYLVESTER,
"Burlington House, Nov. 24, 1864.

This Report, we think, speaks for itself. We have to add only that, "No application for relief is entertained except on the recommendation of the President of one of the following Chartered Scientific Societies: the Astronomical, Chemical, Geographical, Geological, Linnean, or Royal Society; it being understood that the several Presidents will consult their respective Councils as to the persons whom they intend to recommend for relief"; and that subscriptions in aid of the funds are received by Messrs. Roberts, Lubbock & Co., Bankers to the Royal Society, 15, Lombard Street, and by the Assistant-Secretary of the Society, at Burlington House.

Mr. S. Street, and Mr. For which was excused refers. A general English one of it that list that two Library that, un abomin might be at the t rians, as of these take time alleged attention believing which t indeed, received comes t two list the other whether readers answer us in th

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THE IMMORAL BOOKS.

Mr. Samuel Bevan, dating from 15, Old Bond Street, and signing himself Secretary to the English and Foreign Library Company, has written a letter, which we lay before the public. We shall be excused for briefly recalling the facts to which it refers.

A gentleman, whose wife is a subscriber to the English and Foreign Library Company, takes up one of its published lists. To his disgust he finds in that list a number of immoral books, and knowing that two eminent divines are Directors of that Library Company, he writes to us, complaining that, under cover of their respectable names, such abominable filth as 'Skittles' and 'Anonyma' might have found their way into his house. Being at the time engaged in warning booksellers, librarians, and others, against the sale and circulation of these immoral books, we are greatly surprised, take time to inquire, and, on ascertaining that the alleged list has actually appeared, we draw the attention of the two eminent divines to the case, believing that we are placing before them facts of which they would be otherwise not aware. Such, indeed, proves to be the case; and our service is received with gratitude and thanks. A second fact comes to light. The Company, it seems, circulate two lists; one list containing the immoral books, the other not; and the inquiry naturally arises, whether the clean list is meant for one class of readers, the unclean list for another. An official answer to these complaints and questions comes to us in the following letter:—

English and Foreign Library Company (Limited),
15, Old Bond Street, Dec. 1, 1864.

Although much interested in the subject, it was my intention to have allowed the paragraphs in your numbers of the 12th and 26th of November, having reference to this Company, to pass without notice; but as you have made the matter personal as regards two of its Directors, and have thought fit to bring the name of the Dean of Chichester a second time before the notice of the public, I feel bound to trouble you with a few words in explanation of the case, and trust to your sense of justice to give them a place in your columns.

The English and Foreign Library Company, in accordance with the terms of its Prospectus, "provides books for all readers," leaving to its subscribers the option of choosing their literature in accordance with their own particular tastes. As caterers for the reading public, we supply every book for which (as was the case with those particularly quoted by your Correspondent) there is considerable demand; and if our subscribers fail to exercise a sound discretion in making their selections, the fault would appear to lie rather with them than with the Directors of the Company, whose surveillance cannot by any possibility extend to the contents of a hundred and twenty thousand volumes circulated under the sanction of their names.

As regards the monthly lists of "new books" available to the two classes of subscribers, those at the Chief Office and at the depôts, the attempt to imply that they are so prepared as to meet the two styles of taste in reading, demonstrates an amount of ill-feeling akin to that displayed by your Correspondent, who, on a question of morality affecting all of the Directors, drags into prominent notice the names of two only, and who seeks, in a manner none the less equivocal, to misrepresent the character of an entire library by quoting only three works selected from the most worthless portion of its contents.

I may add that the notice of the Directors having been drawn to the fact of the appearance in the Company's lists of the "Anonyma" class of books, instructions have been given to withdraw such works from circulation, and to suppress their titles in any future Catalogues of the Company.

SAMUEL BEVAN, Secretary to the English and Foreign Library Company (Limited).

Is the complaining subscriber satisfied with this explanation? The logician may contend that Mr. Bevan asserts too little and too much. Is it the duty of a public company to provide any book a reader may choose to ask for, throwing the blame of his foul taste upon himself? Would Mr. Bevan

supply his public with 'Fanny Hill' and 'Life of the Harem'? Surely a man who circulates an immoral book in the way of trade is guilty of an offence as great as the man who sells it; and such a man comes, as we know, within the claws of Lord Campbell's Act.

Mr. Bevan does not deny the existence of two lists. He offers no explanation of the fact. Why are they issued? Do the Directors really consider themselves free to circulate every book for which a reader asks? If so, why, after taking up this line of defence, do they add that since our exposure they have struck these "Anonyma" books from their lists, and turned them out of their house?

STERNE AND M. PHILARÈTE CHARLES.

Palace of the Institute, Paris, Nov. 27, 1864.

ALLOW me to enter my protest against two incorrect statements made by Mr. Percy Fitzgerald, who criticizes me for a work I never wrote and an error I never committed. Mr. Percy Fitzgerald's statements are founded on a very ingenious but very unsafe principle—viz., that as I have devoted great part of my life to the study of your language and literature, any French blunder about English authors and English style must be brought to my door: a compendious, easy, but unsound manner of reasoning, which may lead to strange consequences. 'Les Sept Châteaux du Roi de Bohême'—that clever hoax of Charles Nodier's and Tony Johannot's, filled with fine woodcuts, without any text, or with the *simulacre* of a small text, shadowed forth by a few nonsensical lines—is laid to my charge. I never wrote it. By what process Mr. Fitzgerald—who enters into an elaborate and slashing criticism of the book, and who, of course, must have perused it, title and all,—has been induced to substitute my name and authorship for Nodier's authorship and name, printed, as they are, in large types on the very title-page, I am unable to guess. Neither did I write any laudatory criticism on Sterne's pseudo-Koran. Of that second sin which Mr. Fitzgerald visits on me severely, I am as innocent as of the first. Why did the new biographer of Sterne go out of his way? What motive induced him to choose me for the butt of his satirical shafts? I know it not. Probably some French wag, by giving him false documents, has led him into those errors. The evident unfairness of such strictures, and the *Shandy*-an way of assailing a foreign writer, and indorsing with his name books he neither printed nor signed, seem to me very inconsistent with that English love of fair dealing, and that adherence to veracity in criticism, which I so much admire in your literature and country.

PHILARÈTE CHARLES,

Keeper of the Mazarine Library, Professor at the Collège de France, &c.

THE NEW TABLET OF ABYDOS.

Dec. 3, 1864.

THE Egyptologists, as it is the fashion to style the students of Egyptian antiquities, have met with a piece of rare good fortune. In September last M. Mariette, who has been very successfully employed in excavating in the great burial-ground at Sakkara, near Memphis, published in the *Revue Archéologique* a monumental tablet containing the names of fifty-three Pharaohs, placed in successive order, to whom, as to his deified predecessors, including himself, Sethos or Seti Menephtha I., of the 19th dynasty, is represented making the usual offerings to the deceased. It was known that a copy of this tablet had been for a considerable time in possession of M. Mariette, and why he did not at once, on its discovery, make it public, it is difficult to conjecture. There is indeed about this tablet something very remarkable, not to say discomposing to Egyptologists. The Egyptian scribe to whom the task of recording the names of the deified ancestors or predecessors of Sethos had been confided had, either from inadvertence or unfathomable design, placed the names of the kings of the 12th dynasty in an inverted order. It is as though, in counting back to the sovereigns of England from Victoria to William the Conqueror, we were to pass from William the Third to James the First, then through Charles the First, Charles

the Second, and James the Second to Elizabeth; thus inverting the order of the Stuart dynasty, after a fashion no less perplexing than unaccountable. This tablet of M. Mariette also contains in the earlier dynasties several remarkable and hitherto unknown royal names. Such as it is, it was, when published, in September last, the most important document of its kind that had been discovered since the finding of the famous Table of Abydos, now in the British Museum. The glory of the French discovery was soon eclipsed by one of even greater importance made by a German explorer of the antiquities of Egypt, Herr Dumichen. This gentleman has had the good fortune to recover, by excavation, a considerable portion of a buried tablet dedicated to Osiris at the sacred city of Abydos, in Upper Egypt, the locality from which the famous tablet of the British Museum was obtained. On a wall of this temple was found a representation of offerings being made by Seti Menephtha I. and his son (afterwards Rameses the Great) to their deceased ancestors, represented by no less than seventy-six names of Egyptian kings, commencing with the great founder of the monarchy, Menes, and continuing in order to Sethos himself. This discovery, which Herr Dumichen describes as "von ganz unschatzbare werthe," was immediately published by Prof. Lepsius (to whom it had been communicated) in his *Zeitschrift* for October and November of the present year. That these monumental lists of the Pharaohs are of very great interest no one will feel inclined to deny, but a little consideration will assure us that their historical value has been very much overestimated. The first portion of the older list of Abydos having been destroyed, we cannot ascertain whether that list commenced with the name of Menes: the Sakkara list (M. Mariette's) does not contain that name; the Osiris-Abydos list (Herr Dumichen's) does. All these lists were inscribed at the same epoch, the first in the reign of Rameses the Great, the second and third in the reign of his father, Sethos; yet the first list contained the names of forty-nine kings, the second of fifty-two, the third of seventy-five kings, all predecessors of this same Sethos. The Egyptian priests who compiled these lists must therefore have exercised a privilege of selection, though on what principle we know not, as the selection has varied even by the priests of the same place, Abydos, at times so near together as the reigns of father and son. But the selection by an historian of certain kings, distinguished either for their virtues or their vices, however valuable, if the reason for the selection is understood, remains a mere enigma to those who have not the clue to its solution. Isolated monuments and the list of the royal chamber at Karnak have made known to us the existence in Upper Egypt at a date anterior to the 12th dynasty, of powerful though perhaps local monarchs, the Nantefs and the Sebekhoteps, whose names have been altogether omitted from the tablets in question.

A careful collation of the various documents throws, however, a ray of light on this obscurity, which may enable us at some future time to discover the clue to the labyrinth. We perceive that there is in these records a fixed limit within which the privilege of selecting the names of the deceased kings is not permitted to prevail; that there is, in fact, an epoch in Egyptian history, as far as which all these monumental records are in harmony with each other and with the lists of the historian Manetho, and that epoch is the commencement of the famous 12th dynasty of the Sesortasens and Amenemhats. From the era of Rameses II. to that of Amenemha I. all is clear and in due order, so far as appears on the face of these monuments; beyond that point there is doubt and confusion, except where the monuments throw a tolerably clear light on the dynasty of the great pyramid-builders. The learned hieroglyphicists of the colleges of Thebes and Memphis in the fourteenth century before the Christian era had compiled a history of Egypt, in which, for the period anterior to the 12th dynasty, legend and tradition combined with pure fable had been reduced to the historic form, somewhat like the history of Britain compiled by the monastic writers of the ninth or tenth centuries, as it appears in the Latin transla-

tion of Geoffrey of Monmouth. Of such a history, with its mythic kings and divine dynasties, its legendary legislators and traditional conquerors, the Turin papyrus is a digest, and the History of Manetho was perhaps an abridgment, perhaps an amplification. But these compilations of the fourteenth century A.C. afford no testimony to the truth of Manetho's history beyond the point at which they are all in accord, the commencement of the 12th dynasty. Manetho himself, in fact, commences the second book of his history at this very epoch, and emerges from a dreary period of blank dynasties and nameless kings into the monumentally historical series of the 12th dynasty.

The conclusion to be drawn from these facts is sufficiently obvious: the history of the Egyptian kings of the united sovereignties of Thebes and Memphis commences with the kings of the 12th dynasty. From that point the stream of Egyptian history ran clearly, and the priests had no difficulty in making up the record of the sole monarchs of their country; beyond that point a crowd of local sovereigns, of petty rulers of cities, or of heads of isolated hierarchies, offered a field for selection which was differently exercised according to the reputation which the individual might have acquired at one or other of the great centres of priestly power. Some of these Pharaohs, such as the more renowned of the pyramid-builders, and the good king Sont, have been inscribed on the records both of Upper and of Lower Egypt; while the appearance of the name of Menes, the legendary founder of the empire, in the Theban list of Abydos, and its exclusion from the Memphite list of Sakkara, gives support to the opinion that we are indebted for what exists of Egyptian history in a connected form, to the labours of the Theban literati of the Augustan age of Egyptian literature, the epoch of the great Pharaohs of the Ramesside dynasty.

The discovery by Herr Dumichen of another document emanating from this source is a welcome addition to the materials at our disposal for forming a correct judgment of the views and intentions of the learned native writers of Egyptian history.

Another point, and one of no little importance to the history of Egypt, in which the three monumental lists of Abydos and Sakkara agree, is that they all equally ignore and, to that extent, repudiate that reproach to Egyptian history, which we owe to some misconception of the transcribers of Manetho's 'History,' the so-called Hyksos period; that unbridged chasm, varying in breadth, according to the speculations of different writers, from 500 to nearly 1,000 years. These monuments discredit, as does also the royal chamber of Karnak, the statements of Manetho as to this ingeniously distorted period of Egyptian history; and common sense forbids us to accept, on such testimony alone, a legend, the improbability of which is so glaringly apparent, and which these monuments testify was not believed in or recognized by the learned Thebans of the fourteenth century B.C.

D. W. NASH.

GOSSIP FROM ROME.

Rome, Nov. 22, 1864.

"It is the most beautiful work of Art in Rome," says Gibson; "it made me melancholy the whole of the day after I had seen it, to think that, after the labour of a life, I had made such slight approaches to the perfection of the master hand which had executed that work." You have already received so admirable a description of the marvellous statue of Hercules that I shall not trouble you with details, but confine myself to such gleanings of interest as present themselves to me. Saturday was said to be the last day on which it would be open to public inspection until His Holiness has seen it; so taking my ticket—given gratuitously, by-the-by—I went down, with a host of worshippers, to the shrine. The statue lies on its back, on a kind of raised platform, in a room of the Palazzo Righetti, and a temporary gallery has been erected, to which visitors mount in order to have a better view. Like a colossal golden image it appears; for now that the incrustations of time have been removed, the gilt surface, which is perfect, flashes on the eye, and indicates, by the expense which was

lavished upon it, in how high appreciation this statue was held even in that age of Giants. Grand in its proportions, it is exquisitely delicate in its details; the nails of the foot, the hair, the slight beard or whisker on the face are as fine as fancy-work, whilst the muscles stand out with all the assertion of manly strength. The pupils are hollow, and, perhaps, says Gibson, they were originally filled with another material. On the surface Time, by its cunning, had formed pieces of malachite, which have been much sought after, and one morsel was secured, to be set, as I have heard, as a breast-pin, for the Emperor of Russia. Fortunate I consider myself to have secured one precious bit, which sparkles with the gold which is moulded into it. Where this grand work will be placed is, as yet, undecided, but report says that it is destined for the centre of the Belvedere Court, round which the best remains of Greek Art will be arranged, and the court, it is added, will be covered over with plate glass.

His Holiness has shown a high appreciation of the value of this treasure, and, by his order, the Academy of St. Luke has been down to examine its merits, and determine the injuries which it has received. The Government sent carriages for the members, as though they were summoned for a solemn ceremony; and the decision unanimously arrived at was that the statue was of the highest Greek Art, and was probably executed at or about the time of Phidias. The report naturally awakened a desire of possession, and His Holiness requested that the Commission would hold another session to assign some probable value to the work. At this meeting it was explained that it was desired to arrive at some price, so as to place it within the power of a poor Government to purchase it; and a Committee of six sculptors was appointed, one of whom was our countryman, Gibson, to settle the point. Gold, says Gibson, could not cover its real artistic value, but it was another question which was proposed; so, retiring to a private room, after a long consultation, they fixed the market value at 7,500*l*. The materials alone, I have heard it said, are worth 12,000 scudi. Those calculations were made on the supposition that the Government would become the purchaser; but, last week, Signor Righetti presented this magnificent statue to His Holiness. Many say that Righetti was indebted to the Government for a considerable amount, and that, by some arrangement, the statue was given in liquidation of the debt. I take for granted, however, that this is a misrepresentation.

In the court-yard of the Palazzo Righetti, the work of excavation is still going forward, and with good results. On Friday, some beautiful Corinthian capitals were discovered in a perfect state, and they are especially interesting as determining the style of architecture adopted in the Temple of Venus Victrix, which was erected by Pompey close to this theatre. Before his time, theatres were not allowed within the walls of Rome; in order, therefore, to reconcile the prejudices of the religious world to so sacrilegious an innovation, the Temple to Venus was built, and divine service being over, the worshippers were caught by the magic of the theatre. This is not the only age in which indulgences were purchased for what were felt to be sins. Standing on the edge of the deep pit or quarry, in which once lay the Hercules, one looks down on the basements of the columns of the Temple of Venus, and recognizes the descent into the Theatre of Pompey, the first that was built of stone. The entire area of the Court is to be excavated, as also the garden beyond, and when the theatre has been laid open, a roof is to be thrown over it on arches, some of which are already in the course of erection, and spectators will descend into it as of old, finding it, however, so far changed that it will be lighted with gas. The enterprise is magnificent, and every one must hope that the spirited proprietor will find such treasures of Art as will recompense him for his labours. Before leaving the Hercules, I may say that some persons here, who have every right to consideration, declare that the statue of Hercules is of the Gladiatorial age, about the time of Commodus, and is, therefore, Roman, though it may have been executed by a Greek. The nose is Roman, they say, and the finish has not the delicacy of

the Greek. A gentleman, whose name is known throughout the world for his beautiful artistic productions, this morning pronounced the same opinion to me. "Where angels fear to tread," I forbear from expressing an opinion, and content myself with giving those of others. It appears that, in removing the oxydized copper, a hole was made in the left side, which was filled up in an interval of a month, when the public were excluded. It is supposed to be a secret, but my authority is good for asserting the fact.

The season has brought forth some well-executed bronze models of another remarkable statue, that of Augustus, which was, as you will remember, discovered about a year since. It lay in such a manner that parts of it occupied the land of three several proprietors. The wealthier of them has therefore purchased the portions of the other two, and has made another splendid donation to the Pope, on the subject of which donation I have heard no doubt expressed.

OUR WEEKLY GOSSIP.

A Shakspearian discovery of no little interest has just been made at Birmingham. Amongst the papers, no longer of legal value, which had accumulated for a century in the old-established office of Messrs. Best & Horton, the head clerk to that firm, Mr. Joseph Hill, detected several documents in which the poet and John Shakspeare, the father, were mentioned. They turned out to be deeds referring to estates adjoining to the birthplace in Henley Street, one of which is of special interest, John Shakspeare being spoken of, in the year 1575, as a yeoman, and as then residing in that street. One of the documents has a seal, with the initials "W. S." attached to it; but this is found to be a different one from that believed to be Shakspeare's.

The Queen has commissioned Signor Saulini, of Rome, to execute a number of cameos in shell, representing the busts of Her Majesty and the late Prince Albert. Some of these beautiful works—exquisite in conception and in art—have arrived in London, where they will be set in gold and presented, it is said, as others have been, either to members of the royal family or to distinguished ladies—personal friends of the Queen. One not uncommonly meets with German ladies who wear on the left shoulder decorations presented by their sovereign, and perhaps Her Majesty in this touching way has instituted an order to perpetuate the memory of one in every manner so worthy of her deep affection. The likeness of Prince Albert is inside, that of the Queen outside, and both are admirable specimens of the artistic skill of Saulini. Already, by command of Her Majesty, six cameos have been cut in pietra dura (onyx), four in shell, and five more in shell have yet to be completed. Those in pietra dura require long and patient labour, each occupying from three to four months in the completion.

Sir Gardner Wilkinson has recently presented his valuable collection of Egyptian and other antiquities to Harrow School, where he was himself educated in early life. The various contents of this collection make it especially useful. Thus, the Greek and Roman vases are interesting for their merits as works of Art, and as displaying the character of the different styles of fictile manufacture among the ancients; while the specimens of glass, bronze and other objects offer numerous illustrations for the study of classical authors. The Egyptian antiquities have especial interest, as having been collected in the country by the author of the standard work upon the manners and customs of the Ancient Egyptians; and the whole collection is explained and illustrated by a MS. Catalogue, which we hope some day may be printed.

We hear that the Cambridge Union Society are going to build rooms of such a character as to stand comparison with those of the rival society at Oxford. The difficulty, of course, is money; but the officers of the Society are about to communicate with all those who are likely to be well-wishers of the scheme, and the sum collected will, no doubt, be such as to allow the Society to proceed at once with the execution of their plans.

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On inquiry as to the cause of delay in the appearance of some parts of Dr. Latham's edition of 'Johnson's Dictionary,' we learn that a new Part is nearly ready for the press, and will probably be issued at the end of this month. It is right that Dr. Latham should be made aware of the impatience of some of his readers: on the other side, it is fair to remember that the labour of revising and completing such a work is very great. In the end, a reader will probably be all the richer for this present delay.

It has been arranged that the Congress of the Archaeological Association for 1865 shall be held in Durham, under the presidency of the Duke of Cleveland.

In consequence of the removal of a portion of the original iron temporary building at the South Kensington Museum to make way for the new permanent structure, the whole of the collection of animal products, and part of the collection of building materials, will be closed to the public for a time at the end of the present year, and will be stored in the refreshment-rooms of the late International Exhibition, which overlook the Horticultural Gardens.

Mr. E. W. Simcox is about to publish a translation of Homer's *Iliad* in hexameters.

A man of graceful character, of ready speech, of eloquent pen, has been taken from the republic of letters in Lord Carlisle. By the world in which he lived, he may have been better known as a Whig Earl, a safe politician, a successful Lord Lieutenant of Ireland; but his chance of being remembered as a distinct personage in the illustrious roll of Howards lies in the popularity of his literary works and of his speeches on literary subjects. 'The Life and Writings of Pope,' the 'Diary in Greek and Turkish Waters,' are his best known books, but he also wrote on the subject of Prophecy and on the state of American society. On the whole, his discourse on America is probably the most valuable of his contributions to literature; the point of view being lofty and the spirit genial; contrasting very favourably with the tone of some of our popular writers on the new world. Lord Carlisle was fond of the society of public writers, many of whom are mourning the loss of a dear personal friend.

Mr. George Scharf requests us to state that the Catalogue of the pictures and busts in the National Portrait Gallery, noticed in our last number, is issued by the Trustees, and that the notices which it contains were entirely compiled under their direction and published by their authority.

An almost perfect example of the great Auk (*Alca impennis*), in a mummy state, has been forwarded to the British Museum by the President of the Nova Scotian Institute of Natural Science. Every bone, with the exception of the bones forming the extremities of the feet, is perfect, and portions of down still adhere to the lower part of the body, as do the smaller feathers on the wings. The beak still bears the vertical bands, although time has effaced them in some degree. The specimen is much compressed, owing to the position in which it lay, some four or five feet below the surface of a bed of frozen guano. It was procured on the Funk or Penguin islands, lying to the northward of Newfoundland, and in the same locality as the specimen forwarded to Mr. Alfred Newton by the Bishop of Newfoundland a few months ago.

The rope-jugglers should make their hay while the sun shines on them; for, not only is Donato coming, but also Petropoli. Petropoli, we hear from an Italian friend, is surnamed 'Il Elastico'; and, among other contortions, puts a glass of wine upon the sole of his foot, and drinks it off; and, when making his bow of adieu to the spectators, slaps the back of his head, also, with the sole of his foot. Haste, gentlemen, clear the way!

We add the following note from Dr. Gray to our Roberts memoranda:—

"British Museum, Dec. 6, 1864.

"I suspect that Mr. David Roberts must have been on the Continent before the time mentioned in the notice of him in the last number. I have two beautiful pen-and-ink sketches by him; they

each occupy two leaves of a large oblong sketch-book; one, 'Genève,' is signed, and dated 'Aug. 8, 1820,' and the other, 'Sion,' 'Sept. 11, 1821.' I purchased them at the sale of Mr. George Cooke's effects.—I am, &c., J. E. GRAY."

Mr. Corfield has invented a little game called Evenings with Shakespeare, in which a party of ladies and gentlemen, familiar with the poet's text, sit round a table, appoint a dealer, make a pool, and play at identifying quotations. Each card delivered contains a text, and the man who gives play and character wins. It is an elaborate kind of trifling, and not likely, we should think, to be often played by the same people.

The Globe edition of Shakespeare, published by Messrs. Macmillan & Co., is a marvel of beauty, cheapness, and compactness. The whole works—plays, poems, and sonnets—are contained in one small volume; yet the page is perfectly clear and readable. New paper has been made, new type has been cast, for this edition. The text is that of Messrs. Clark and Wright, freed from all inaccuracies of notes and commentaries. For the busy man, above all for the working student, this Globe edition is the best of all existing Shakespeare books.

Mr. Spooner has published a series of optical transformations, in which a law of vision is very prettily made to serve the purpose of a toy. On a common paper slide a subject is printed in colours, such as a will-o'-the-wisp, a cock-fight, a greeting of two friends,—but so as to form one picture only. Put into the stereoscope, the two ends of this slide are reversed to the eye, and the composition of the picture is, of course, wholly changed. The little toy will be found a favourite in the nursery and the school-room.

The Ludgate Station of the London, Chatham and Dover Railway will soon be open to the public. That portion of the line which extends from the so-called Blackfriars Station, on the Surrey side of the Thames, comprises the bridge which now forms one of the handsomest works of its class in this country. From Earl Street to West Street, at the junction with the Underground Railway in Farringdon Road, the line is about half-a-mile in length. On this length occurs the Ludgate Hill Viaduct, which carries the line across one of the most crowded thoroughfares in the world, and spoils a point of view designed by Wren for St. Paul's, whence a fine architectural composition was made with the spire of the church of St. Martin, Ludgate, and the dome of the Cathedral. It is a great pity that so valuable an example of what is rare in London should have been marred; it is surprising to find popular writers so ignorant of Art as to aver that the arrangement of the spire and dome is an unfortunate one.

A witty saying of M. Dumas the younger is amusing Paris. The Empress is said to have invited him to Compiègne, adding to her courtesy an assurance that all the guests were to enjoy full liberty in the château. "What a pity, then, Madame," said M. Dumas, "that all France has not been invited."

The sixteenth volume of the Correspondence of Napoleon the First, which has just been published, contains a curious letter of the Emperor to the Minister of the Interior, M. de Champagny, concerning the publication of the 'Almanac de Gotha,' which had preserved the titles of King, Duke, and Prince, for those who, in the beginning of the century, had lost throne, dukedom and principality. The letter is dated Fontainebleau, October 20th, 1807, and runs as follows:—"M. de Champagny,—The 'Almanac de Gotha' is badly done; mention is made in it of the Count de Lille (Louis the Eighteenth) and of all the Princes of the German Confederacy, as if no alterations in the German Confederacy had taken place. The names of the Family of France have been reported in an unseemly manner. Summon the Minister of Gotha, and make him understand that all this must be altered in the next Almanac. The House of France must be mentioned as in the Imperial Almanac; neither the name of the Count de Lille nor that of any German prince must occur in it

any longer, except those in power by force of the statutes of the Rhinebund. You will demand that the paper in question will be communicated to you before printing. If there are other almanacs published in the territories of my allies, in which the Bourbons are mentioned, or in which the House of France is talked of in improper expressions, you will write to these Ministers, so that they should know that you have taken notice of it and that it must be changed the year following. NAPOLEON." It is curious to observe how such trifles as an almanac should have troubled Napoleon's quiet.

In the close vicinity of Autun, in the Department of the Saône et Loire, excavations have taken place which have resulted in bringing to light the remains of an old Gallic town, the Bibracte of Caesar's time, in the later times of the Romans called Augustodunum, the site of which is even now partly occupied by the city of Autun. The foundations of the old citadel have been discovered, as well as those of about seventy houses, round and square Gallican houses, Gallo-Roman buildings, with their fireplaces, heaps of tiles, earthenware, amphoras, coals and nails. Wall-work with air-bricks has come to light; stone doors, flagged floors, where stones of three feet in length are not uncommon, baking ovens, and remains of building material of every kind. The foundation walls likewise of a semicircular theatre which measures 50 metres in diameter have been laid open.

M. F. W. Struve, the celebrated Russian astronomer, late Superintendent of the Imperial Observatory of Pulkowa, near St. Petersburg, died on the morning of the 23rd of November, after a short illness. M. Struve, a Holsteiner by birth, was Professor and Superintendent of the Observatory in the University of Dorpat, an office which he held for twenty years, in which time he created a great reputation for the Observatory. He was selected by the Emperor Nicholas to establish the new Observatory of Pulkowa; not only to fix on a site, to plan the building and to superintend the construction of instruments, but also to frame regulations which should define the course to be followed in it, and should give a precise character to the Observatory. On the completion of this establishment, M. Struve was charged with its control and also with the important duties of scientific superintendence of the great survey of Russia, which he exercised for many years. One of the last important acts of M. Struve was to visit the Crown ministers and the Superintendents of Surveys in the principal states of Europe, in order to establish a national confederation for effecting the measure of an arc of parallel from Orsk, on the river Oural, to Valentin, in the west of Ireland, a measure which has now made considerable progress. Failing powers compelled M. Struve to retire from the active duties of his office three or four years ago. His son, M. Otto Struve, was formally appointed as his successor in the course of last year.

SOCIETY OF PAINTERS IN WATER COLOURS.—The ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES by the Members, is NOW OPEN, at their Gallery, 5, Pall Mall East. Nine till dusk.—Admission, One Shilling. GEORGE A. FRIPP, Secretary.

WINTER EXHIBITION, 120, Pall Mall.—THE TWELFTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1s.; Catalogue, 6d.

MR. MORRIS'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Creswick, R.A.—Clarkson Stanfield, R.A.—Phillip, R.A.—Roberts, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—Mallie, R.A.—Pickersill, R.A.—Dobson, A.R.A.—T. Ford, A.R.A.—Cooper, A.R.A.—Leighton, A.R.A.—Calderson, A.R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—P. Nasmyth—Holman Hunt—Gale—Duffield—Miss Nutrie—Baxter—Gérôme—Gallait—Williams—Frère—Auguste Bonheur, &c.—Admission on presentation of address card.

Mr. and Mrs. GERMAN REED, with Mr. JOHN PARRY, in 'The Rival Composers,' 'The Bard and his Birthday,' and 'Mrs. Roelcaaf at the Sea-Side,' every Evening (except Saturday) at Eight: Saturdays at Three.—Royal Gallery of Illustration, 14, Regent Street.—Unreserved Seats, 1s., 2s.; Stalls, 3s. and 5s.

ROYAL POLYTECHNIC.—Patron, H.R.H. the Prince of Wales.—'Sound and Acoustic Illusions,' by Professor Pepper.—'New Musical Entertainments,' by Mr. H. Cooke.—'The American Rope Trick and Non-Spiritual Science,' by J. L. King, Esq.—'Stokes on Memory.'—The Ghost Illusions as usual (J. H. Pepper and Henry Dircks joint inventors).—Open, Twelve to Five, and Seven to Ten o'clock.—Admission, 1s.

SCIENCE

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Dec. 1.—Sir J. P. Boileau, Bart., V.P., in the chair.—W. Tite, Esq., M.P. was elected Member of the Council.—By the permission of the Bishop of Chichester, three of the curious pictures from Amberley Castle were laid before the Society.—Proof impressions were also exhibited of the chromo-lithographs from Berlin of the four Law Courts, as laid before the Society by Mr. Corner.—The Rev. W. H. Bull communicated a letter on the flint impression exhibited the previous week by H. Harrod, Esq.—T. M. Hall, Esq. exhibited and presented to the Society some flint flakes from North Devon, accompanied by remarks.

ROYAL SOCIETY OF LITERATURE.—Nov. 23.—The Rev. E. C. Walcott in the chair.—Mr. Vaux read some letters, communicated by Mr. George Finlay, of Athens, on some recent excavations conducted by M. von Hahn, the Austrian Consul at Syra, in the neighbourhood of Bounar-bashi, the presumed site of the Pergamon, or citadel of the Homeric Ilium. It has been generally held that the city of Ilium was situated on a rising ground, a little above the plain between the Scamander and Simois, at a distance of some forty stadia from the shore of the Hellespont—the character of its site being well described by the Homeric epithets of *ὑψηλόσσα, αἰπινή, and ὀφρύεσσα*. Behind it, on the south-east, rose a hill, forming a branch or spur of Mount Ida, surmounted by the Acropolis called Pergamum, Pergama, or Pergamus. This fortified Acropolis is stated to have contained the temples of the gods and the palaces of Priam and of his sons Hector and Paris. The result of these excavations has been to confirm very clearly the main features of the Homeric story, many of the walls discovered in the course of them being clearly of the most remote antiquity, and of the class usually known by the name of Cyclopean.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 23.—G. Godwin, Esq., V.P., in the chair.—A list of 35 new Associates was read, consisting of the Duke of Cleveland, Lord Henniker, M.P., Hon. and Rev. F. De Grey, H. Adair, M.P., J. C. Cobbold, M.P., Ven. Archdeacon Ormerod, Revs. C. E. Alston, H. Canham, A. C. Daymond, H. A. Holden, T. Mills, W. Purton, J. P. Sills, Messrs. G. C. E. Baron, C. H. E. Carmichael, F. Corrance, F. M. D. Davies, M. Dewnaap, J. P. Fitzgerald, R. Fothergill, W. Gilstrap, A. Goldamid, E. Grimwade, J. H. Hinde, Capt. Horrex, W. P. Hunt, J. Johnston, J. Kelk, H. Maclean, W. Maxwell, J. W. Rix, Capt. Wardell, R. Webb, G. Wentworth, and S. Westhorp.—Mr. Syer Cumming, in laying before the Meeting a variety of pseudo-antiques cast in cock metal, reviewed the steps taken by the Association in regard to the detection of these forgeries, proceeding to trace them as springing from an idea in France, its development in this country, and its extraordinary progress in objects in lead. The sale of these from the various exposures, particularly by the trial at Guildford, 'Eastwood v. *Athenæum*,' for publishing a report of the proceedings of the Association, rapidly decreased. In 1863, commenced casts in cock-metal, a composition of two parts copper and one of lead. It melts at a low temperature, and in plaster of Paris moulds come forth spear-heads, daggers, celts, &c., some of considerable size. Mr. Cumming exhibited several of these.—Mr. T. Wright exhibited some pieces of Greek Samian ware from Tarsus, in Cilicia, and pointed out their resemblance to the red Samian pottery of the Romans, found in Britain and Gaul.—Dr. Brushfield forwarded a paper on Roman intaglios, discovered at the station of Petriana, on the great North Wall of Hadrian. They were six in number, and impressions of them were exhibited. Two were Gnostic seals in sardonyx, the others in red composition and in bloodstone.—Lord Boston exhibited a portrait of Henrietta Maria upon paper, spread on an oval panel, attributed to Sir Peter Lely, but bearing a close resemblance to

one of Van Dyck's pictures of the Queen. It is said to have been presented by the Queen to Henry Rich, Earl of Holland, whose daughter Frances married William Paget, Earl of Uxbridge, and thus passed into the possession of Lord Boston's ancestor.—Mr. Cumming produced an etching representing the marriage of the King, in which Cardinal Richelieu is uniting the hands of the Duc de Chevreuse (proxy for Charles) and Henrietta Maria. The Earl of Holland is standing behind the Duke at this ceremony.—Mr. Planché read a paper on The Nine Worthies, Male and Female, in illustration of a series of curious paintings on panel in Amberley Castle, Sussex, which were thought by Dallaway to be allegorical representations of Flemish provinces.

INSTITUTE OF BRITISH ARCHITECTS.—Dec. 5.—T. L. Donaldson, President, in the chair.—A paper was read by Mr. E. T. Anson, 'On the New Office Building now being erected in the City of London,' in which reference was made to the greatly increasing importance and magnificence of these structures, as contrasted with those erected in former years. The paper was illustrated by numerous drawings of buildings recently erected, including Langbourne Chambers, Fenchurch Street, in which latter case the system of lighting from internal areas, lined with white glazed tiles, and the introduction of open iron doors, serving also for the purposes of ventilation, had been introduced.

ENTOMOLOGICAL.—Dec. 5.—F. P. Pascoe, Esq., President, in the chair.—The Rev. H. Milnes, W. Hume and T. Blackmore were elected Members.—Mr. J. Weir exhibited some microscopic preparations of the spiral tongues of butterflies, for the purpose of showing the variation in the striation of the tongue in different species, and in the papille which exist at the end of the tongue.—Mr. Bond exhibited a coloured drawing of the larva of *Acronycta strigosa*, and a photograph of a remarkable negro variety of *Abraças globulariata*.—The Rev. H. Clark exhibited a collection of beetles, made by Mr. Pickard, Cambridge, above Cairo.—Mr. F. Smith exhibited a parti-coloured wasp's nest, constructed by two species of wasp, the *Vespa Germanica* and *V. vulgaris*.—Mr. W. F. Evans sent for exhibition a box full of fragments of a *Lamellicorn* beetle, which had been picked out of some New Zealand wool; the insects proved to be *Pyronota festiva*, and it was conceived that, in the course of their flight, they had come in contact with the sheep and became entangled in the fleeces so as to prevent their escape.—The President exhibited some globular spiders' nests from South Australia, which were remarkable for their resemblance to the fruit of *Leptospermum*, the tea-plant of Australia, whilst the spiders themselves were described as looking like the excrement of a bird.—Mr. S. Stevens exhibited several pairs of *Cheirolasia Burkei*, one of the rare Goliath beetles of tropical Africa; he also read a letter from M. Du Chailu, dated Fernand-Vaz River, Aug. 20, 1864, in which the writer announced the despatch to England of a large collection of insects.—Mr. W. F. Kirby read some 'Notes on the Synonymy of certain British Butterflies.'—Mr. Hewitson communicated a 'Monograph of the Genus *Ypthima*, with Descriptions of two new Genera of Diurnal Lepidoptera.'—Capt. Hutton, of Mussooree, communicated a paper 'On the Reversion and Restoration of the Silkworm,' being the concluding part of a former communication to the Society.

CHEMICAL.—Dec. 1.—Prof. A. W. Williamson, Ph.D., President, in the chair.—Mr. M. Carteghe, was admitted a Fellow, and the following gentlemen were elected: Lieut.-Col. H. Y. D. Scott, R.E., Lieut. H. M. Hozier, Lieut. C. S. Beauchamp, R.E., J. Bray, C. Ekin, H. Haywood, D. H. Jay, J. G. F. Richardson, J. F. Payne, W. W. Rouch, J. B. Spence, A. P. Turner, and Dr. H. Sprengel.—Dr. Marcet read a paper entitled, 'Note on the Distribution of Albumen through Muscular Tissue,' in which the author modifies the conclusion stated by him at a former meeting. He now believes that the passage of albumen through delicate animal membranes is the result, not of a true dialytic

diffusion, but is simply due to its physical distribution, as asserted by Prof. Graham.—Prof. Wanklyn read a 'Note on the Action of Sulph-hydrate of Potassium upon Acetic Ether,' in which, from the non-formation of mercaptan, the author argues that it should be viewed as the ethylate of acetyl, and not as the acetate of ethyl.—Mr. A. H. Church, M.A., made some additions to his former communications 'On the Density of certain Minerals.' Zircons are said to be not appreciably affected in density by heating to redness, nor is gadolinite unless the degree of heat applied is sufficiently high to induce phosphorescence, when the density increases from 4.223 to 4.356.—Mr. G. W. S. Fieser exhibited a little instrument, of foreign manufacture, called 'La Bouffée,' which he considered to be useful in the laboratory as a ready means of producing cold.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 29.—J. R. M'Clean, Esq., President, in the chair.—'Description of the Great Grimsby (Royal) Docks; with a Detailed Account of the Enclosed Land, Entrance Locks, Dock Walls, &c.,' by Mr. E. H. Clark.

Dec. 6.—J. Fowler, Esq., V.P., in the chair.—The paper read was 'Description of the River Tees, and of the Works upon it connected with the Navigation,' by Mr. J. Taylor.—At the monthly ballot, the following candidates were elected:—Lieut.-Gen. E. Todleben, as an Honorary Member; Messrs. E. Dornier, R. S. Frazer, J. L. Gallott, W. J. Hardcastle, G. Latham, G. O. Mann, J. R. Manning, J. Simpson, jun., W. S. Smyth, and O. Younghusband, as Members; Messrs. B. C. Browne, W. F. G. Bruff, C. Capper, W. Craven, F. L. Dibbles, G. H. Edwards, E. Franckel, W. Harrison, A. Jacob, W. H. Lizars, D. Llewellyn, C. T. Lucas, T. Lucas, C. Reilly, J. W. Szlumper, and A. A. Wilkinson, as Assistants.

ROYAL INSTITUTION.—Dec. 5.—W. Pole, Esq., Treas. and V.P., in the chair.—J. J. E. Mayall, C. Robinson, Mrs. H. Scott, G. Tetley, W. J. Thompson, jun., A. White, and E. Williams, were elected members.—The Chairman announced the following addition to 'The Donation Fund for the Promotion of Experimental Researches,' Miss Harriet Moore (2nd donation), 50l.

SOCIETY OF ARTS.—Nov. 30.—Capt. Douglas Galton, R.E., in the chair.—The paper read was 'On the Mechanical Conditions of Railway Working to prevent Destructive Wear and Risk,' by Mr. W. B. Adams.

MEETINGS FOR THE ENSUING WEEK.

- MOX.** Royal Academy, 8.—'Anatomy,' Prof. Partridge; 'Palaeontology,' Mr. Storer; 'Islands of Kalistan and Palawan,' Mr. Archibald; 'Mr. Cameron's Expedition to W. Coast of Otago, New Zealand,' Dr. Hector; 'Journey along W. Coast of Middle Island, New Zealand,' Mr. Walker.
- TUES.** Actuaries, 4½.—Council.
- Syrro-Egyptian, 7½.—'Ground-Plan of the Temple, Jerusalem,' Mr. Sharpe.
- Ethnological, 8.—'Remains of Stone Period from Calthness,' Mr. Laing; 'Human Remains, collected by Mr. Laing,' Prof. Huxley; 'Flint Instruments, Salisbury Hill, near Bath,' Mr. Evans.
- Engineers, 8.—'River Tees,' Mr. Taylor.
- Zoological, 8.—'Dinornis,' Prof. Owen; 'Characters of New Crustaceans from British Columbia,' Mr. Spence Bates.
- WED.** Society of Arts, 8.
- Microscopical, 8.—'Most advantageous Means of Illuminating Objects under the Microscope.'
- Graphic, 8.
- Archæological Association, 8.—'Discovery of Roman Brine Pans, Northwich,' Dr. Kendrick; 'Sepulchral Crosses in Herefordshire,' Mr. Blashill.
- THURS.** Numismatic, 7.
- Linnæan, 8.—'Testes-fly of Tropical Africa,' Dr. Kirk; 'Aristolochia Hydnora and Apodanthes,' Dr. Hooker; 'Two Forms of *Eriophorum angustifolium*,' Dr. Dickie; 'Leutibularia, from Angola,' Plants collected in Japan, &c., Prof. Oliver.
- Chemical, 8.—'Action of Ammonia on Sulpho-chloride of Phosphorus,' Messrs. Gladstone and Holmes; 'Chemical Nomenclature and Notation,' Prof. Williamson.
- Royal, 8½.
- Antiquaries, 8½.
- FRI.** Philological, 8.

FINE ARTS

ILLUSTRATED BOOKS.

The shower of books of this dainty class, which generally sets in a short time before Christmas, is, this year, likely to be lighter than for some seasons past. Probably the demand has been more

than supplied with the pretty things which were valued quite as much for their smart outside and showy illustrations as for the solid literary matter they contained. Before us lie a few of these books. The first which we shall name deserves a more careful consideration than it would be needful to give to most of its companions. *The Lake Country*, by E. Lynn Linton, with One Hundred Illustrations, drawn and engraved by W. J. Linton (Smith, Elder & Co.), has evidently been a labour of love on the parts of both the author and the artist. An objection to it, is that it is too "fine" a book for use in the district which it describes—that of the Cumberland and Westmorland Lakes; being fit rather for a boudoir than a study-table. If the projectors are satisfied with service of the former field, it is for them, not for us, to choose. At the same time, the pleasantest boudoir is no unfit place for so bright, readable and entertaining a book. Mrs. and Mr. Linton aim, as they tell us, at faithfully describing the district of which they treat, and to avoid narrating the adventures of a personal tour, no less than to produce a handbook for travellers which gives information respecting inns and resting-places; still less do they desire to produce a monograph. To the end thus taken in view, the author—with the assistance of Messrs. T. Wright and E. Hull, who respectively supplied historical and geological information and revision—has begun with the history of the Lake Country from the Roman times, and proceeded through those of the Normans and the Plantagenets until our own. All this is pleasantly related, and brief enough to please anybody who cares not who went before him in the long line of men. The particular descriptions are richly interspersed with anecdotal matter of the sort that a man, or a woman either—be she never so slightly tinged with "blue"—may read with entertainment, and, what is not less to be considered, without any previous knowledge of the subject. By the light of human instinct and affections most of Mrs. Linton's chapters may be read, and no one can leave her book without being informed of much that is curious as well as valuable concerning times past. To the tourist who knows the Lakes this book will be welcome, not only for its text, but on account of the charming drawings with which Mr. Linton has done his best—a very happy best—to recall many lovely and famous scenes. We confess, generally, to more delight in drawings—even if they have no higher pretensions than to be portraits of places,—than in photographs such as now-a-days illustrate many books of this class. In the first case, a man's work moves one's sympathy more than that of a camera, be it ever so skillfully carried about the country, or pitched before a "view." Your photographer is not always the wisest of men in Art, and is apt to use his wisdom after the fashion of his generation, that is, by thinking as much of the temporary convenience of his instrument, and of the facilities for its use, as of the value of the result proposed by his labour. Occasional and beautiful effects fix themselves on the artist's mind, and are reproduced by means of his knowledge: these are often such as the photographer would not dream of representing. As examples of this matter, we commend many of Mr. Linton's drawings. Again, the artist's "cuts" sometimes nestle themselves pleasantly with the text, and not in a self-important fashion on a separate page; thus consulted, the reader's eye takes the charms of pen and pencil at one glance. To look from Mrs. Linton's words about the Razor Edge of Blencathra to her husband's cleverly drawn view of the same, is an easy thing to do,—better than turning over a page. In special commendation of this text, let us say, as the highest praise proper to its class, that it is devoid of flashy "colour," and that the producers have found in truth more of beauty than common fancy can yield: readable, it is not flimsy; pleasant, it is not "dashing."—Prof. Longfellow's *Hyperion*, which, photographically illustrated by Mr. T. Friih, has been republished by Mr. Bennett, calls for no further comment than that we should say that, so well as photography can illustrate a book,—and for the exercise of its power it would be hard to find an apter field than this "romance"

offers,—it is perfect. All the famous sites described in the text are represented, including 'The Devil's Bridge,' 'Drachenfels,' 'Andernach,' and the whole course of the travellers by Heidelberg to Stuttgart; so that the reader may, without leaving his chair, "do" the Rhine, and keep Paul Flemming company. Thus he may see Stuttgart, with its mountainous houses and Gothic cathedral; Innsbruck deep in a notch in the mountains, spotty with shadows of sun-blinds, and almost within hearing of rushing waters, the snow sources of which are high above the streets, and in full view. Here is the powdered water of the Staubbach; Interlachen standing in the sun; and that wondrous place where the giant of the Rhone glacier stands with his feet in the water, and sinks for ever, and for ever rises again; here is the woodland reach of Birkenau, where poplars mark the river's way; Heidelberg and Stolzenfels, the last wofully marred by "restoration."

We have seen so many books of the sort of which *The Months*, illustrated by Pen and Pencil (Religious Tract Society) is the type, that we are not quite sure it is new to us. Accepting it as new, let us say that it is prettily "got up," that the verses which form its staple are not ill-chosen from the works of Thomson, Tennyson, Bloomfield, Cowper, Clare, Heber, Crabbe, and others. All are of a devotional class. Most tastes may find gratification in so liberal a selection as that which includes in one book the Laureate's 'St. Agnes' Eve,' Crabbe's 'Gale,' and Herrick's 'Daffodils.' We are glad to meet, after some years of parting, so genuine a poem as Bishop Mant's 'Harvest Moon.' Of the pencilled illustrations, those of least pretension are very pretty, e. g. the borders and vignettes of flowers, &c.; others are good, see those to Thomson's 'The Ploughman,' p. 35, by Mr. J. N. Lee, and another to the same on p. 37, by Mr. R. Pritchett; a coast-scene, by Mr. J. W. Smith, p. 47; the 'Harvest Moon,' by Mr. E. M. Wimperis, p. 154; the 'October' p. 163, by J. W. North; the 'November,' p. 184, by the same.

Some of Mr. F. J. Shields's *Illustrations to the 'Pilgrim's Progress'* (Simpkin, Marshall & Co.) are excellent, others are trivial, but nearly all are well drawn and clever. The best of these designs is that which represents 'Vanity Fair,' a very expressive and spirited work, full of incident and force. 'Turn away at the Cross,' is also worthy of admiration for its apt conception and good execution. Commendable as these works for the most part are, it is not easy to conceive what is the end of their publication; they are not numerous enough to illustrate Bunyan's book or important enough to stand alone. This artist should do still better things.

Pictures of English Country Life, after *Original Studies* by R. Barnes and E. M. Wimperis, with Descriptive Poems by J. G. Watts (Low & Co.), are of the most thoroughly bucolic order, and, if a little fanciful, are perhaps none the worse for that. 'The Sick Child,' a drawing said to be by Mr. R. Barnes, is obviously nearly related to a picture similarly entitled, by Mr. J. Clark. Other designs, by the same, are very strong in execution and rich in what artists call "colour." Mr. Wimperis's contributions consist of two coast-scenes, both of which are good. Of the poems we could not bring ourselves to read more than one; the evidently good intentions of Mr. Watts deserve that we should not twice compel ourselves to laugh as we did at 'The Hour of Rest.'

Mr. Bentley publishes what he styles a new edition of *The Ingoldsby Legends*, as illustrated by Messrs. Tennial, Cruikshank and Leech. Such a book appeared not many months since, but, as it would seem from Mr. Bentley's account of the matter, not in a complete form. He avers that the edition now before us contains, "for the first time, all the prose legends as well as a few smaller poems omitted in the edition of 1863." The new matter is not important.

FINE-ART GOSSIP.—It is said to be the intention of the decorators of the Wolsey Chapel, Windsor, to place on the wall beneath the north and south windows, as a sort of dado, some specimens of the so-called marble inlaid work, which is really that

long known as tarsia-work, but executed in marble instead of wood, as of old. A specimen of this form of decoration may be seen in the South Kensington Museum, from a design by M. de Triqueti, representing the meeting of the Virgin Mary and Anna. It is wrought in grey and white marbles, inlaid to the forms of the figures upon a darker ground; the incised lines of the draperies are filled with a black composition, those of the flesh with red. The effect is by no means of a monumental and severe cast, such as fits it to the end in view at Windsor. The use of red savours of that which is meretricious, and is not without a suggestion of the aspect of certain smart brass door-plates, such as we see in London. We trust Mr. G. G. Scott, who is supposed to be responsible for the recent works at Windsor, will not sanction the use of a decoration of this kind in an apartment which is throughout gorgeously coloured with mosaics, and, in its showy way, splendid beyond all comparison in England. All the upper parts of the Wolsey Chapel are heavily coloured and gilt: surely it is not in keeping to place with these mosaics such pallid decorations as the marble inlays offer. It can hardly be wise to have the light-tinted decorations, below the heavy and glittering mosaics; the result will be an appearance of top-heaviness in the chapel. The bright effects of the mosaics will be marred by the chilly tarsia-work. The Prince Consort, who understood the subject, and was fully sensible of the solemnity of monumental work, would never have sanctioned such Art as that to which we refer.

We suggest to the officers intrusted with the arrangement of the statues in the South Kensington Museum, that the cast from the noble figure of St. George, by Donatello, should be placed as the artist designed it to be, and at a considerable height above the eyes of the spectator. As this figure stands, it is disproportioned; having been designed to be seen from below, the upper part was purposely made too long for the legs; but, if placed not less than ten feet from the ground, the cunning of the artist will cease to act as a weapon against himself, as it now does at South Kensington. It is a pity to see so fine a work made ridiculous. We commend to the memories of the authorities at Kensington an anecdote, related by Vasari, which refers to the execution of the statues on Or San Michele, for which building the St. George was executed; this anecdote is not only to the point of our present suggestion, but serves to explain the ideas of the ancient artists on this subject. Are not the folks at the South Kensington Museum more learned in Art than were the syndics of the Guild of Joiners in Florence in the middle of the fourteenth century?

Subscribers to the Crystal Palace Art-Union may, by paying a guinea for each of them, obtain a pair of busts entitled 'Her Majesty the Queen,' and 'The late Prince Consort'; these have been reproduced from originals by Mr. Theed. As adapted to reproduction such as that in question, the latter may pass muster; it lacks intelligent expressiveness, and is badly modelled, yet its features are not without a certain resemblance to those of the Prince. With regard to the former work, the case is different; in no single feature, nor in any combination of features, does this production resemble the sovereign, either as she is now or ever has been.

M. Lauchert has painted, Mr. Zobel has engraved, and Messrs. P. & D. Colnaghi have published a portrait of the Princess Beatrice. The painter seems to have small confidence in his own power of producing a likeness, and has placed in the hands of his sitter a miniature of the late Prince Consort. The work has no great merit. The same publishers issue a portrait, engraved by Mr. Zobel, after Sir J. W. Gordon, of the late Duke of Newcastle. We cannot say that the publishers, the painter, and the sitter, were fortunate in the choice of the engraver. The print is certainly a likeness; but it is very uninteresting, and lacks that sterling, if prosaic, character which belongs to the works of Sir J. W. Gordon.

Messrs. Christie, Manson & Woods sold, on Wednesday last, the following pictures, the pro-

party of Messrs. Hayward & Leggatt, of Cornhill:—Mr. T. S. Cooper, Three Cows in a Landscape, 95 guineas (Hering).—Mr. W. Dobson, Resting by the Way, 150 gs. (Holmes).—Mr. W. P. Frith, The Marshalsea Prison, from 'Little Dorrit,' 290 gs. (Marshall).—Mr. J. Phillip, A la Fuente, Andalusia, 290 gs. (Morby).—Mr. T. Creswick, The Road by the River, 150 gs. (Hering).—Mr. T. S. Cooper, Landscape, seven sheep near a pool, 145 gs. (Agnew).—Mr. W. Linnell, The Wood, 335 gs. (Seguier).—Mr. R. Ansdell, Cattle on Lytham Sandhills, 410 gs. (Ames).—Mr. J. C. Hook, 1863, A Sailor's Wedding, 650 gs. (Agnew).—Mr. R. Ansdell, A Moor Scene, 210 gs. (Hering).—Mr. A. Elmore, 1862, Origin of the Wool-Combing Machine, 680 gs. (Marshall).—small finished version of the same subject, 180 gs. (Evans).—D. Roberts, Mont St. Michel, 300 gs. (Ames).—Mr. T. Faed, Lucy's Flitting, 570 gs. (Marshall).

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY, December 16 and 23, the Thirty-third Christmas Performance of THE MESSIAH. Principal Vocalists: Madame Parepa, Madame Sainton-Dolby, Mr. Sims Reeves. The Band and Chorus the most complete in every department, and the largest available in Exeter Hall, consists of nearly 700 Performers.—Tickets, 5s. and 10s. 6d.

ENGLISH WORDS FOR MUSIC.

HAVING reason to think that certain late strictures on the English words of dialogue and narrative which are put into our stage-musicians' hands, to be set for the singer's use, are considered as pointing towards a standard never to be reached, we return to the subject in order to offer two illustrations. The most superficial reference to our poets must prove to the satisfaction of all, save those who perversely uphold stupidity or defend carelessness, that our language, if rightly handled, is an excellent vehicle for such sentiment, narration, and simple dialogue as are required in Opera. Both specimens are drawn from works written without thought of bar, chord, orchestra, or singer. To begin among the most tremendous emotions—take the listening dialogue of *Beatrice* and *Lucretia* in the murder-scene of Shelley's 'Cenci':—

LUCRETIA. They are about it now.
BEATRICE. Nay, it is done.
LUCRETIA. I have not heard him groan.
BEATRICE. He will not groan.
LUCRETIA. What sound is that?
BEATRICE. List! 'tis the tread of feet
About his bed.
LUCRETIA. My God!
BEATRICE. If he be now a cold stiff corpse...
LUCRETIA. O fear not
What may be done, but what is left undone;
The act seals all.
Enter ORAZIO AND MARZIO.
Is it accomplished?

Whether for free recitative, or for dialogue in musical form, the above narration in action could not be surpassed for the composer's purposes. There is not one florid word in it; there are only two harsh ones—those marked in italics, and in these the harshness adds to the horror. The respect for the conditions of blank verse makes the passage musically eligible; cadence and rhythm being in the two sister arts identical. All text for music, whether it be rhymed or unrhymed, demands metrical ordinance,—and this, as every student of versification must know, is consistent with the freest variety of broken-up phrases, and the use of what musicians term *tempo rubato*.

So much for Tragedy in its sternest form. The fearful drama from which the above quotation has been made is full of examples of such sonorous, poetical, direct language as the above. Those who would attempt a lighter strain, may be referred to a poet as widely distant from Shelley as Whittlessea Mere is from the Lago di Garda; one whom few will expect to hear named—Crabbe. The example now to be quoted is more noticeable even than the former one, as belonging to a narrative written in rhyme without any thought of stage delivery. It is the Puritan dialogue which closes 'The Frank Courtship':—

"Sibyl, I long, and yet I dread
To know thy conduct—hath Josiah fled?
And grieved and fretted by thy scornful air
For his lost peace betaken him to prayer?
Couldst thou his pure and modest mind distress
By vile remarks upon his speech, address,

Attire, and voice?"
"All this I must confess."
"Unhappy child! What labour will it cost
To win him back?"
"I do not think him lost."
"No, but from these he courts me to refrain."
"Then hear me, Sibyl,—should Josiah leave
Thy father's house?"
"My father's child would grieve."

"Dear child! In three plain words thy mind express—
Wilt thou have this good youth?"
"Dear father, yes."

Many examples of diction such as this, by aid of which any story may be clearly and intelligibly conducted in music, could be drawn from such of our poets as are neither Augustan in their cold polish, nor Johnsonian in their sesquipedalian words, nor transcendental in preferring the use of what is symbolical and suggestive in expression. That our language at its best is unbecoming to singers, is a charge brought by conceit, indolence, or want of intelligence. It is true that during many years admirable Madame Gisi may be said to have justified the reproach by delivering Milton's "Let the bright seraphim" leaving out many final consonants as under:—

Let the cherubim with tuneful qu...

But, on the other hand, we cannot but recollect such examples as Mrs. Alfred Shaw's refined and clear and unexaggerated accent, to pass to another corner of the musical world, the speaking of Mesdames Stockhausen and Sontag, and (especially present to us at this moment of writing) Signor Gardoni's excellent English in Mr. Pierson's oratorio at Norwich. Enough, however, of these hints, since it must be clear to all who interest themselves in the subject, that their direction is towards the following truths. Till writers for music shall recollect that they have peculiar conditions to fulfil; till composers cease to hold that any sort of trash will serve as foundation for works which are to attract refined persons; till it shall please our singers as a body to care about speaking the whole word audibly, as well as for displaying themselves on some favourite vowel sound,—there will be no English Opera.

MR. C. HALLE'S CONCERTS, MANCHESTER.—*M. Gounod's 'Messe Solennelle'*.—On Thursday week was given a memorable performance,—for nothing less was such an execution of M. Gounod's 'Messe Solennelle' in the provinces, as following a first act of well selected and executed music. In London the 'Sanctus' of the Mass had been already tried two or three times, and the entire composition once, some years ago, under the direction of Mr. Hullah; to whom belongs the credit of having been the first in any country to risk the production of the great French composer's music with orchestra. Then, however, the current of expressed judgment set in against it, as vehemently as if the whole manifestation was merely so much gross imposition. Again, Mr. Hullah's choral forces, however zealous, were not in a case, at a first performance, to do justice to the many delicacies and difficulties of a work so thoroughly original in style. Recently, portions of the Mass have been introduced into the High Church (we must not call it Protestant) service of more than one of our London and suburban churches; but in this form, of course, numbers among the vocal executants, and orchestral magnificence, have been of necessity wanting. Thus the real first hearing of the Mass (not forgetting the unequal performance of it at the Church of St. Eustache, Paris) may be said not to have taken place till the 1st of this month at Manchester.

Of the composition itself we have spoken in a fragmentary fashion on former occasions; but not so diffusely as to preclude further attempt at characterizing a work which ranks among the most remarkable productions of the present century. As a combination of that which is poetical in fancy and solid in form—of what is most picturesque in colour, with that solemn devotional spirit which has, by some strange ascetics, been held to absolve artist and audience from all care for the beautiful—this Mass stands alone in sacred music. M. Gounod has evidently the predilection of intimate knowledge for the old church tones

and church chords; but then he is not afraid to venture on combinations and resources hitherto pedantically restricted to the use of romanticism by a futile Puritanism, as if any gift could be too fair, too graceful, too poetical, to be devoted to the pious offices of prayer and praise. Thus, among the most individual portions of this new Roman Catholic Service may be cited the celestial opening of the 'Gloria,' where the high *soprano* voice is supported by the murmur of a suppressed chorus and the rich yet subdued sound of "harp, lute, and psaltery, trumpets also and shawms," recalling Fra Beato's visions of beatitude and adoration—the deep and awe-striking enunciation of the most mystic passage of the Creed, 'Et incarnatus';—the close of the act of faith 'Et vitam';—the stupendous climax which winds up the 'Sanctus'; and the chaste and intense tenderness of the 'Benedictus.' While on the subject of the beauties with which this rich work is filled, from the first notes of its 'Kyrie' to its finale 'Pacem,' the instrumental *offertorium*, as admirable in the delicacy and power of its orchestral combinations, the placid and noble melody of the 'Agnus,' cannot be overlooked. M. Gounod's taste in and treatment of harmony claim also a word. He can venture chords and progressions beyond the bounds of sober, settled rule and custom as boldly as the boldest modern German innovators; but there is this marked difference betwixt his and their mode of procedure: he uses chords and modulations to set off ideas; they fall back on them to conceal the want of ideas. He possesses, again, such an exquisite taste in distribution of parts and so fine a knowledge of sonority that harshness is concealed, save as a subordinate and passing element of effect: they thrust forward what should be merely exceptional as a principal and permanent feature.

Every one of the points touched above was wrought out with excellent temperance and discretion, and the true feeling belonging to quick sympathy and deep study, by Mr. Halle when superintending his excellent band and chorus. The solo singers were Miss Banks, Messrs. Cummings and Lewis Thomas. All three were satisfactory, the pure and pleasing *soprano* voice being precisely the one wanted by M. Gounod's music. Miss Banks, too, is obviously taking pains to clear her articulation, and with success. The Free-Trade Hall was very full; the audience followed the new work with an attention which would have left no doubt on any witness as to the deep and engrossing interest which subdued it, had not its warm and unanimous applause, judiciously reserved to the close, put the fact past question. Mr. Halle intends to repeat this Mass during the present series of his admirable concerts.

MUSIC IN LEIPZIG.

Leipzig, November, 1864.

At the fall of the leaf the musical life of Leipzig begins to awake. This year the dead season has been unusually torpid, the theatre having been closed for the whole of the summer, while the dreariness of the weather offered small inducement to the undertakers of garden concerts.

The first month's concerts of the *Gewandhaus* have testified to the increasing good understanding between the *Kapellmeister* and his forces; the performances have generally been excellent. The absolute novelties (to Leipzig) are but two: the 'Columbus' Symphony, by Herr J. J. Abert, and an Overture to 'Lorely' by Herr Emil Naumann. The third and fourth movements of Herr Abert's Symphony have already been mentioned in your Journal as an oasis in the dreariness of the Carlsruhe Festival. Heard in the *Gewandhaus*, with a surrounding of good music, these movements lost something of their beauty and freshness of form; still they were enjoyable. The first and second movements were more liked: strongly as they reflect the influence of Mendelssohn, they yet have a character of their own, and are clear in their construction; the instrumentation is also good.

The Fairy *Lorely* has been as seductive to the poets and musicians as to other less gifted mortals: pity that she does not always confer her own immortality on those who woo her! Herr Naumann is one who has wooed in vain; his style is

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too coarse for such a subject; he has been more nearly successful in depicting the pomp of the knight's retinue than the tenderness and passionate despair of the maiden. The melody of a *Volklied*, which has been associated with one of the poems having the legend for their subject, is worked up in the overture, and suggests the Fairy; but it only remains a suggestion. Herr Gade's 'Michael Angelo' Overture, which was first produced here two or three years ago, has been performed again. When first heard it came as a surprise, being so different from its composer's usual style. A second hearing confirms it as a good piece of music, not, perhaps, so taking as the compositions which first gave Herr Gade a name, but still one which should from time to time be heard.

Herr Lachner's *Second Suite* (new last year) improves upon acquaintance. When it was first heard it pleased very much, and I am convinced that the more it is known the more it will be admired. There are few modern works in which the most learned devices of counterpoint are clothed in so fresh and poetical a garb. There is such a youthful fire in the Suite that one would hardly imagine it to be the work of a man who is almost a sexagenarian. In the previous concert a Suite as characteristic in its way of the eighteenth century as Lachner's is of the nineteenth, had been produced: I allude to Bach's Suite in D, for strings, trumpets and drums. Wonderful are the life and vigour with which it abounds; and as wonderful is the tender grace of the "Air" for violin solo, forming the second movement. Of Herr David's playing of this air, I can only say that the composer seemed to live again in the player.

Herr Halle has extorted the admiration of all who heard him. I use the expression advisedly. At first the extreme calmness of his style, coupled with the depressing effect of the most unsatisfactory instrument upon which he was forced to play, prevented a thorough understanding between him and the *Gewandhaus* audience, although the "skilled judges" recognized the true artist at once. But at a second concert, in which he was the only performer, all were charmed; there was not a dissentient voice from the verdict that he is one of the most masterly pianists of the day.

Herr Popper, the young violoncellist, who was also mentioned in your *Carlsruhe* report, has played both in the *Gewandhaus* and in the *Euterpe* concerts. There can be no doubt that he is already one of the most musical among the players of his instrument. Gifted as he is with excellent technical execution, and showing promise as an elegant composer, a brilliant future ought to be before him.

M. Maillart's 'Lara' has been brought out in our theatre, and has been very favourably received. I cannot speak very highly of our Opera company: some are so old that they have lost all freshness and beauty of voice; others, again, have yet everything to learn. The management of the theatre is conducted upon a liberal scale, so far as scenery and decoration are concerned. Herr Gustav Schmidt, himself a composer of operas, ('*La Reole*' among the number?), proves himself an excellent *Kapellmeister*. The orchestra, were it but stronger in the strings, would leave little to be desired.

The *Conservatorium* has suffered a severe loss by the retirement of Herr Plaidy, whose special department was all that relates to mastering the technical difficulties of pianoforte playing. Herren *Kapellmeister* Reinecke and Coccia have been added to the list of the professors of the piano; the former is a most desirable acquisition.

LYCEUM.—Mr. Fechter on Monday acted *Ruy Blas*, a character which he certainly has made his own, and on which in this country his reputation was originally founded. His admirers will, no doubt, welcome his re-appearance in a part so much better suited to his talents than that of the *King's Butcher*, which it has happily for a time superseded.

SADLER'S WELLS.—Mr. Gardiner Coyne, the well-known Irish comedian, is engaged here, and met with some success. He has appeared in 'The Irish Emigrant,' 'The Limerick Boy,' and 'Ireland

as it was,'—pieces in which he has already established his reputation. Mr. Coyne is as remarkable for his pathos as his humour.

SURREY.—A brigand drama, under the title of 'Mandrin, the Robber of France,' has proved successful here. It serves for an after-piece to 'The Orange Girl.' Mr. J. Fernandez and Miss Pauncefort, as the brigand and his mistress, supported their relative characters with appropriate and melodramatic power. The drama is remarkably complex and intricate, from the number and rapidity of its incidents, but it is in the hands of performers who know well how to deal with such elements.

MUSICAL AND DRAMATIC GOSSIP.—Every new page in the history of our rival operas in English, at the time present, is consistent with the foregoing ones of their curious story. A new English lady must come out in 'La Sonnambula,' as did Miss Galton; a new tenor for his third opera must fall back on the 'Trovatore,' as did Mr. C. Adams. How is it, we may well ask once more, that, after so many years of success succeeding success, there does not yet exist one modern national work containing a part equivalent to Bellini's *Amina* or Verdi's *Manrico*, in which a singer finds it advantageous to appear? We must speak of Miss Galton on a future occasion. Meanwhile, a word or two on other matters. Might it not be well, if revivals there are to be, to try an experiment some years ago talked of, the reproduction of some of Bishop's best operas, with some reconsideration? And why so utterly forget the 'Fair Rosamond' and 'Farielli' of Mr. John Barnett, both of which contain good and taking music?—The comment on the engagement of Signor Donato with his crutch at Covent Garden in this journal a fortnight since, *as was to be expected*, made many anonymous correspondents "cavewed wroth." Out of consideration to our unknown friends, the public shall be spared specimens of English as amazing in their earnestness as any likely to occur in the Introduction to that pantomime, which thus propped—or, it might be said, *crutched*—up, is expected to keep life in a musical theatre.

The *Crystal Palace Saturday Concerts* go on spiritedly. On Saturday week Mr. Dannreuther played Mendelssohn's *Capriccio* in B minor (the fitter title for which would be 'Military Rondo'), so as to make clear that he has advanced on the style and execution displayed by him at his remarkable first appearance in 1863. He is, happily, young enough to make great further progress. On the same day, Beethoven's Symphony, No. 8, was given to perfection. That there has been no better, if so good, reading of this greatest German music till now offered in England, we are convinced. This day week, Dr. Bennett's interesting overture to 'The Wood Nymphs' figured in the programme; and Mr. Adams sang, as did, also, Mlle. Sinico.

The *Popular Concerts* are announced to commence on the 16th of January. A new society, the *Beethoven Society*, advertises its intention of giving eight Saturday evening concerts during the winter; the evenings "to be chiefly, but not exclusively, devoted to Beethoven's compositions."

The Committee of the Mendelssohn Scholarship Fund advertises that it is in a position to elect another scholar, and invites candidates to send in testimonials "to musical ability and character" before the 14th of December. It may be of use to present, in a condensed form, the conditions and privileges proposed:—"Students, between the ages of fourteen and twenty-one, being natives of, or domiciled in, Great Britain and Ireland, are eligible. The qualifications of the candidates must be decided talent, and the exhibition of a certain amount of proficiency either in the instrumental or vocal branch of the art. Precedence will be given to talent for composition over every other qualification. The scholars are elected (after competition) for the period of one year, subject to renewal. No person, however, can hold the Scholarship for more than three years. The education of the scholar will be carried on under the control of the Committee. During the first year that the suc-

cessful candidate shall hold the Scholarship he shall not be required to study abroad."

3,000*l.* is named as the sum given for the English copyright of Meyerbeer's 'Africaine.' It is impossible not to contrast the eagerness implied in such a bargain with the indifference shown in England to 'Les Huguenots' long after that best of historical dramas in music had been allowed to pass muster in France as superior to 'Robert.' The music—which, indeed, as concert-music is next to useless—laid like a dead weight of waste paper on the shelves of our publishers; and the opera was only forced into rehearsal after ten years of disregard amounting to contempt; in order (it was said) to gratify an intimate wish of Royalty, on the occasion of a State visit.

The Birmingham Hospital will profit to the extent of 5,500*l.* odd by the splendid Musical Festival of 1864.

We return to the priced catalogue of Messrs. Lambourn & Cock's sale; first, to make a correction: the copyright of Mr. Benedict's 'Undine' sold, not for 150*l.* (as previously stated, on contemporary authority), but for 128*l.*—Four volumes of chamber trios, principally for female voices, containing some new compositions, brought 44*l.*—A part-song, by Mr. Allen, 'I love my love in the morning,' 61*l.*—We may point out with satisfaction that a parcel of Dr. Bennett's copyrights, including his first and fourth *Concertos*, his *Rondo Piacetole*, and other favourite pieces, were disposed of for about three times the price they sold for when they last changed publisher's hands. His Preludes and Lessons, with one or two slighter works, brought 260*l.*; his six elegant Songs (Op. 35), 99*l.*—These facts go to prove that really good music gains ground, even in this land, given over as it is to strange things in the matter of publication. Strange, we may well say, when we read, as in this catalogue, the high prices fetched by operatic arrangements and *fantasias*, &c., totally valueless in point of Art; when we are assured that 'Katey's Letter,' an anonymous song (and we can aver, most dreary in what is meant to be comicality), was disposed of for 210*l.*—a royalty of sixpence payable on every copy sold being not included in the bargain! This can be partly explained, however, should it prove, as we fancy may be the case in all these "royalty" transactions, that the very singer who has purchased the song for "an old song," is the proprietor of the MS. On no other conceivable grounds can the willingness of some of our best artists to put forward ballads no less trashy than the aforesaid be explained. That the present relations of singers, publishers and public are anything but healthy ones—that they bear with a most unjust weight upon honest composers, unwilling to demean themselves to the popular rubbish manufacture, and not disposed to waive the consideration due to them,—we have been long convinced. It would not be possible, were it wise, to apply coercive measures to transactions of sale and barter; but to open from time to time the machinery of the latter to public scrutiny, and to the consideration of those who have to buy and to sell, can be of no disservice.

'Norma' has been given at the Italian opera in Paris, with the least dramatic Italian *soprano* we recollect—Signora Carlotta Marchisio for heroine; and for *Adalgisa* an equally undramatic *contralto*, Signora Barbara, her sister. The passages a *due*, in which the two appear, and the disheartening state of the Italian repertory, must be accepted as the reasons for so strange a choice.

At the second extra concert of the Paris *Conservatoire*, a selection from 'Les Troyens,' by M. Berlioz, is to be performed. At the first concert of the 'Cercle de l'Union Artistique,' a society of which we have not heard before, directed by M. Pasdeloup, were three new Symphonies, by MM. Lacherier, Polignac and Lefebvre.

M. F. Hiller, says the foreign column of the *Gazette Musicale*, has been bringing out, at one of the orchestral *Gürzenich* Concerts at Cologne, over which he presides, a MS. 'Agnus' and 'Dona,' for chorus and orchestra, by Cherubini, not hitherto performed.

'Il Cadetto di Guascogna,' by Signor Ferrari,

has been performed at the Carlo Felice Theatre, Genoa.

A Mrs. Van Zandt is announced in the New York papers as an opera-singer of some promise. The march of mind in the United States seems to be true to one direction, as regards music. The critic of the *Musical Review and World*, while noticing an orchestral concert, speaks considerably of the 'Eroica' Symphony, as a work in some points (particularly its instrumentation!) which "begins to manifest the inexorable influence of Time and Progress"; whereas Dr. Liszt's 'Preludes' is "now as familiar as household words to our amateurs." In the same number of the same journal appears the first portion of an inspiring catalogue of war music, comprising some seventy pieces and more. Some of the patriotic lyrics and composers have names which are new to us; as, for instance, 'The Drummer-Boy of the National Greys,' in which the poetry of Miss Purge is set to a tune by Mr. Cull, who seems to be active as a Federal *Tyrtæus*.

MISCELLANEA

A Creation without Creatures.—Under this heading Mr. Ingleby begins a letter "in the cause of logic." In writing on the "topic," however, he says that he will not write on the "topic," because he seems to find some slight difficulty in applying logic to "material questions." In this material world of ours this is not saying much "in the cause of logic." The logician, however, straightway wafts us to the planets, (which appear to be in his view *immaterial*), and tells us that we know very little about planets, argal they may have no life on them, argal this globe may have had no life on it for countless ages. For this is the "material question," and this is the logician's immaterial planetary argument from analogy anent this "material question." No wonder then that he objects to arguments from analogy. But does it follow that all arguments from analogy are equally worthless? Let the reader judge between the logician's argument from analogy and mine. I argue from what we do see and do know on this globe, and not from what we do not see and do not know in the planets. We see that the land, air and water of this globe teem with life, and we know that the land, air and water teem with life which we can not see with our unaided eyes. Day by day the microscope confirms the noble words of Hobbes, that creation is as marvellous in its minuteness as it is in its grandeur. As far as our senses, aided or unaided, serve us, we cannot suppose a place capable of supporting life but life exists there, and therefore I say that it is contrary to reason and analogy to suppose that the Creator ever left this glorious globe to swing tenantless in space, for countless ages, "A Creation without Creatures." Particularly—and here I beg pardon of the learned logician, for he has already expressed his high disapprobation of what I am going to say,—but particularly when the only argument against the land and air being inhabited in former ages is that we do not find fossils of the inhabitants of the land or air in sea strata. Some may think this "material question," which the learned logician eschews, as important as "the form of argument" for which he sticks. If so, instead of flying to the planets with the logician, let them walk to Mr. Tennant's shop in the Strand, and buy a 'Tabular View of British Fossils.' On glimpsing it they may possibly exclaim, "Why this is a book on Conchology. Here are nothing but sea shells." The reason is that as almost all strata are sea strata, almost all fossils are fossils of sea animals. But does it follow from this that the land and air were uninhabited during the countless ages of slow atmospheric disintegration and aqueous erosion which must have elapsed during the formation of these sea strata? This is the "material question" in whatever "form" it may be argued.

GEORGE GREENWOOD, Colonel.

Brookwood Park, Alresford.

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10 Tea Spoons.....	16 0	10 0	1 2 0	1 5 0
6 Egg Spoons, gilt bowls.....	10 0	12 0	12 0	13 0
1 Sauce Ladle.....	5 0	8 0	8 0	9 0
1 Gravy Spoon.....	6 0	9 0	10 0	11 0
2 Salt Spoons, gilt bowls.....	3 4	4 0	4 0	4 6
1 Mustard Spoon, gilt bowl.....	1 8	2 0	2 0	2 3
1 Pair of Sugar Tongs.....	2 6	3 6	3 6	4 0
1 Pair of Fish Carvers.....	1 4 0	1 10 0	1 10 0	1 10 0
1 Butter Knife.....	2 6	3 0	3 0	3 6
1 Sugar Ladle.....	10 0	12 0	12 0	17 0
1 Soup Spoon.....	3 3	4 6	4 6	5 0
Total.....	9 19 0	12 9 0	12 9 0	14 17 3

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